ZOO PUBLISHING

ISSUE002 OCT 2005 $4 / €3.25 / £2.25

3dcreative

DEAR ANNE

>>Dario Picciau on his vision for his latest full-length animated feature.

JOAN OF ARC

>>Continuing complete monthly tutorial for Maya, Lighwave, C4D & XSI

MICHEL ROGER

>>The original Author of the Joan of Arc Tutorial interviewed.

PAR TINGSTROM

>>Interviewed

PREPARING A SHOWREEL & PORTFOLIO

>>Richard Tilbury's ongoing guide to a career in the 3D Computer Industry...

contents

cover story

articles

interviews

tutorials

galleries

competition

3dcreative

www.3dcreativemag.com

Zoo Publishing
www.zoopublishing.com

Editor
Ben Barnes
ben@zoopublishing.com

Assistant Editor
Chris Perrins
chris@zoopublishing.com

Marketing
Kelly Payne
kelly@zoopublishing

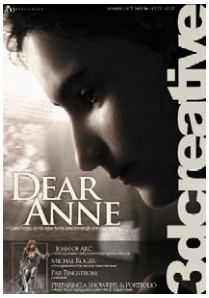
Articles
Richard Tilbury
Amr Ramadan

Interviews
Michal Roger
Par Tingstrom
Dario Piccau

Tutorials
Richard Tilbury
Taylor Kingston
Luciano Iurino
Vojislav Milanovich
Giuseppe Guglielmucci
Ervald Kullolli
Karibo Legawaila

Galleries
Axel Ritter
Dave Butler
Hugues Giboire
Serge Vasiliew
Benjamin Leitgeb
Andrey Yamkovoy
Jiri Adamec
Radoslav Zilinsky
Marko Milankovic
Krishnamurti M. Costa

editorial



Welcome

to the second issue of 3DCreative Magazine
A digital publication for CG creatives around the globe.

3DCreative Magazine aims to focus on techniques, tutorials, interviews, articles, project overviews and galleries. We will have news and reviews too but we find that these topics are best covered by the online news and CG sites that thrive on daily updates. Our magazine will focus on becoming more of a timeless resource for artists to turn to again and again whether you view it from your screen or choose to print it off.

Techniques and Tutorials

As packed as the first issue, one of this months continuing big selling points for many will be Michel Roger's famous 'Joan of Arc' tutorial, recreated for Maya, Lightwave, C4D & XSI and now onto part 2 : Modeling of the Head - Head, Ear & Assembly. 3DSMaxer's are treated to the second part of Richard Tilbury's 'Corridor Series' (Which is not a dull as it sounds!) A character modeling tutorial called Vladoom by Ervald Kullolli and a Porsche 356 Modeling tutorial cuertosy of Karabo Legwaila.

Inspiration

This month, Dario Piccau talks to us about his latest full length animated feature 'Dear Anne, The Gift of Hope', about the technology they are using and his own personal views on the ethos of the project. We also have interviews with artists Par Tingstrom and Michel Roger of 'Joan of Arc' Fame. And as usual, we have 10 of the best images in our gallery section.

Industry

A brief look at the Honda Civic, as it is Reborn in RPA's "Keyhole" Spot, Created Through A52's New Directorial Collective for Photoreal CGI Storytelling. Also, Part 2 of our 'Career in 3D Compuetr Graphics' Series which this month guides any hopefuls through the rigors of creating a Portfolio or Showreel.

So! Read on, be inspired, be enlightened and enjoy 3DCreative Magazine's second issue!

About us

Zoo Publishing is a new company comprising of a small team here in the Midlands UK. This magazine is our first project which we are hoping with the support of the community will build into a great resource and a highly anticipated monthly release. The 'Support of the Community' is an interesting point, where a 'magazine for 3d artists' is not an original idea, the marketing and distribution of this magazine as far as we know is a first. It follows the principle of traditional magazines that are sold on news stands and in many outlets but being a digital downloadable mag the many established web communities on the net are our outlets and newsstands. This first issue is supported by 3DKingdom.org, 3DLinks.com, 3DTotal.com, 3DValley.com, CGChannel.com CGFocus.com, CGUnderground.com, Daz3D.com, Deathfall.com, the3DStudio.com and Vocanson.fr and we look forward to lasting and successful partnership with these CG community sites.

Ben Barnes
Editor


Innovatio
Innovative Integration.
New BOXX workstations run all your preferred visual computing applications with perfect finesse, plus blistering speed and stability. BOXX innovates leading edge technology to please your biggest skeptic, combining the industry's best microprocessors, graphics, I/O and storage with extraordinary world-class service and support.
BOXX workstations are propelled by single and dual AMD Opteron™ processors offering the flexibility to run 32-bit and 64-bit applications simultaneously. Opteron processors provide the assurance that solutions are compatible, reliable and stable, delivering high-performance computing with scalable solutions for the most advanced applications. Now you can easily transition to 64-bit computing and get outstanding investment protection without sacrificing existing hardware and software configurations. Go ahead. Exploit the 64-bit boundaries of your potential.
Add the secret sauce — choose NVIDIA Quadro FX by PNY Graphics boards — to own the ultimate 3D workstation.
Powerful. Integrated.
Reliable. Supported.
BOXX
BOXX® Technologies, Inc.
1.512.835.0400
www.boxxtech.com
sales@boxxtech.com
AMD 64 Opteron
PNY TECHNOLOGIES
NVIDIA Quadro FX
The Definition of Performance. The Standard for Quality.
BOXX is a registered trademark of BOXX Technologies, Inc. registered in the U.S. Patent and Trademark Office.
A MD, the AMD Arrow logo, and the Opteron, and combinations thereof, are trademarks of Advanced Micro Devices, Inc.

Interview

AN INTERVIEW WITH MICHEL ROGER

Hi could you tell us a bit about yourself?

I am 36, French, a senior modeller and I am working at Attitude Studio in Luxembourg.
I have worked in the video games industry for several years and for the past 2 years for cinema and television (3D films and 3D TV series).

What first got you started in 3D?

I really started 3D in 1993 when I realized it was possible to make interesting things with a PC at home, not only with an expensive workstation. :) Back then I was really into comic books and I found that 3D was a good way to bring volume to my 2D drawings.
I remember a 3D test film based on a comic book by Moebius which, unfortunately, was never achieved. It was really this kind of thing I was interested in 3D, much more than special effects.

You are most commonly known for creating your Joan of Arc scene and producing that hugely in-depth tutorial. Does this give you a great sense of achievement or do you get bored of being known as the Joan of Arc guy?

Honestly, I never thought this tutorial would be such a hit and have such a long lifespan.
I thought that eventually someone would come up with a better one and more in line with the techniques and tools available now (it was made with Max 3 and 4) but it does not seem to be the case. I don't consider this tutorial as a major achievement. It was something I did like that, just to help the French community

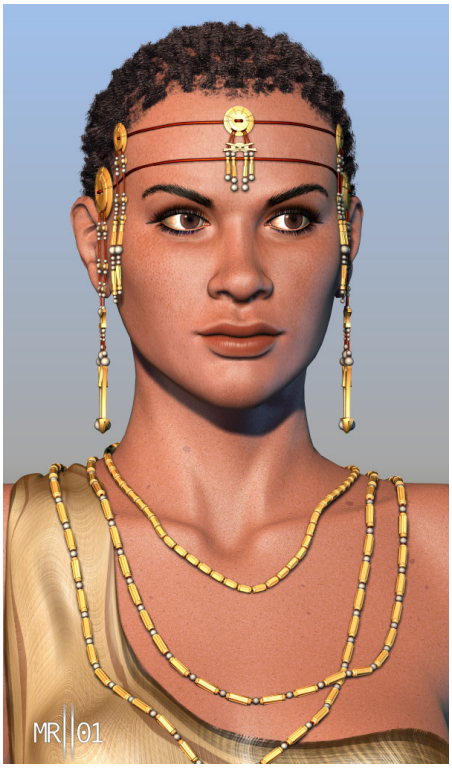
because most of the tutorials on the Internet were, and usually are, in English.
To be honest, I have also learned a few things while making it. This character was in fact my first attempt using sub-division modelling. I sometimes happen to say « yet another Joan model … » but I prefer taking this with humour. :)

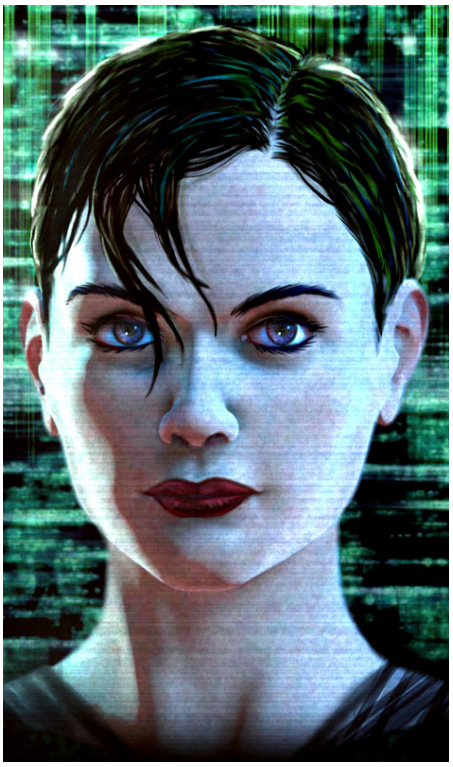
Do you have plans on producing another character that could rival the success of Joan?

I could have written a lot more tutorials like this one with more complex characters, other techniques or software but it has to remain enjoyable to do and after that one, I chose to work on more personal projects. Sometimes I think I should really freshen up this tutorial but I don't because I lack both time and motivation.

You have worked for a few big name games companies in the past and are now working for Attitude Studios as a senior modeller. Do you miss the games industry or are you happy with what you are doing at the moment?

I have no regrets for leaving the video games industry; I was getting bored of it. Not that I think it is not interesting but after several years I needed new horizons. For the past two years I have had the opportunity to work for Attitude Studio on a full 3D movie and a 3D TV series





(coming out in 2006).
I have learned a lot and met really friendly and talented people.

How long does it take to produce a character. From concept through to final rendering?
It depends on how complicated it is, but as a general rule, the more complicated a character the more you need to prepare it with sketches or low poly models for instance.
Then it depends on the inspiration (I am talking about personal projects here). You should give enough time to the character to mature. Be careful with your first attempt and do not hesitate to leave it aside for a while and get back at it later on.
So, it can take anywhere from a few days to a month or two.

You have worked with several different 3d software programs but could you tell us which one best suits your working style?
For the time being I would say Maya suits me well, I use it along with Zbrush to rough out volumes and I rework directly on the wire frame in Maya, with the Zbrush sketch as a guidance. This is only a matter of habit, I could as well use XSI or Max but at the moment, I am really comfortable with my customized settings in Maya. Other software offer the same tools and ability to customize the interface or keyboard shortcuts. The software is almost secondary, what matters the most is looking for the right shapes, volumes, the artistic rather than the technical side of the job.

What would be your ideal job?
I am in charge of the modelling team for the characters of the TV series I am working on and I really enjoy it. I don't want to do anything else at the moment. Make sure everything is fine and that what we model matches perfectly the graphical style of the character designer.

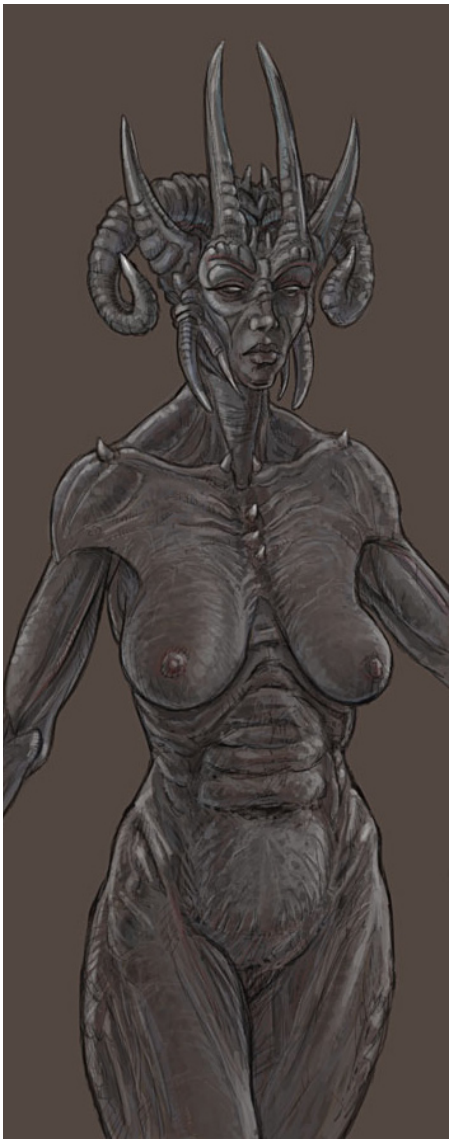
Make sure we have things well planned, work to deadlines, and, as long as it is possible, use at best the skills of the team members depending on their preferences.

Where do you see yourself in a 10 years time?

Honestly I have no idea. I never had a career plan and I am not going to have one now. :) Maybe in something else than 3D but it is too early to talk or think about it.

Who inspires you artistically?

Traditional more than 3D artists: illustrators or photographers, painters or sculptors.
It is important, especially in 3D where it is easy



to have only 3D references, to open yourself to other areas.

What has been your greatest accomplishment to date?

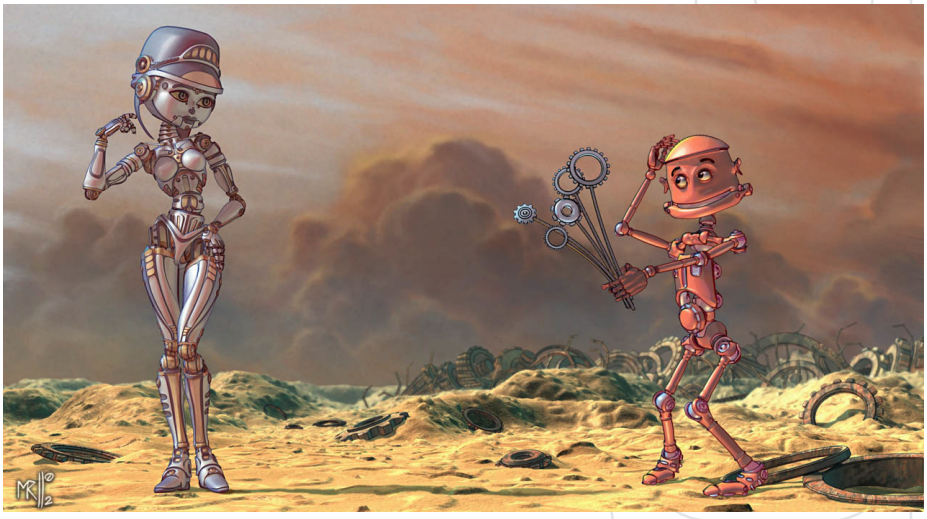
Surely the opportunity to have been involved in the third full length CG movie in France, which should be released in cinemas in 2006.
I was a member of the character modelling team and it was my first experience on this type of production. I never felt as motivated and happy to go to work every morning.
A great team, a challenging project, what else could you ask for?

What is one piece of advice you would give to any aspiring artist?

Get seriously into it, which means a lot of hard work but not only in learning 3D tools and techniques. If possible try yourself at different art forms such as drawing, traditional modelling or photography and develop a strong artistic knowledge base. And the most important is: never think « that's it, I'm good ». Always re-evaluate yourself and be humble as there are so many things to learn, it takes a lifetime.

http://mr2k.3dvf.net/

Interview : Chris Perrins



keyhole

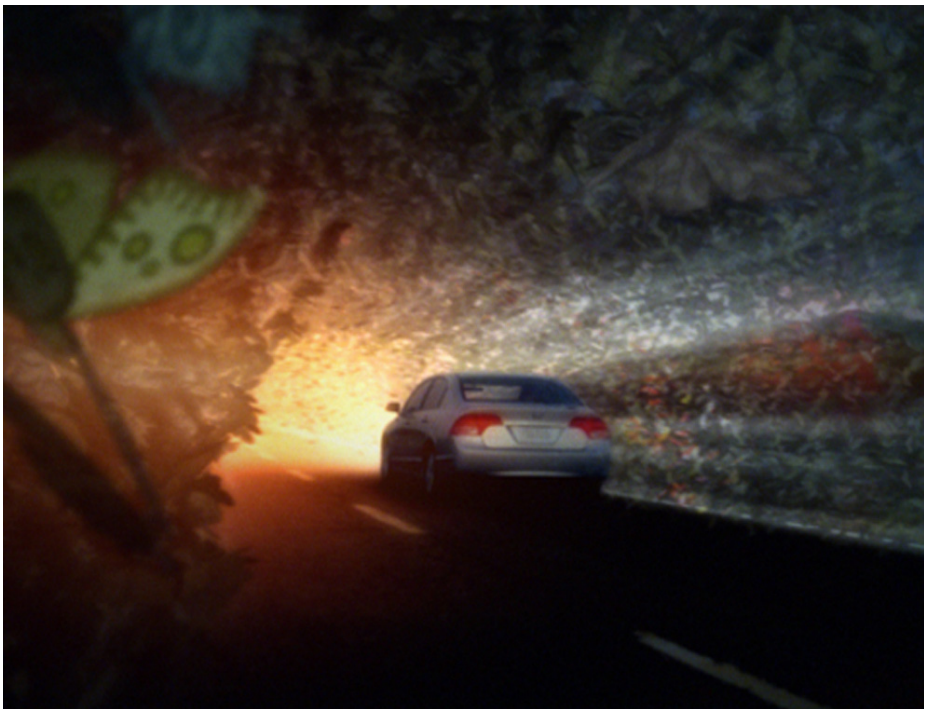
Honda Civic is Reborn

in RPA's "Keyhole" Spot, Created Through A52's New Directorial Collective for Photoreal CGI Storytelling

High-end television commercials are increasingly benefiting from large-scale, CG-based creative approaches, and as a result, the role of Los Angeles-based visual effects and design company A52 is continuing to evolve. Key hires made at the company this year, coupled with important changes in many facets of the company's workflow and the increasing importance of CG-based creative approaches, led to A52 serving as the director for a HD spot entitled "Keyhole," which debuted in September as part of ad agency RPA's massive year-long multiplatform

addressed them. “Honda treated the model’s eighth cycle redesign as an opportunity for major revision, and we wanted to show the Civic’s exciting new design and features. Obviously a tall order, with a big premise. Which is why we looked to A52’s animation and creative forces.”

Hall is a skilled VFX supervisor as well as being a world-class animator, with credits spanning major commercials and feature films. Pat Murphy’s work has been recognized in every major U.S. and international advertising competition over the past three years, including 2005 and 2003 Clios for TV and Cinema VFX, the 2004 Emmy for Outstanding Main Title Design and the 2003 Emmy for Outstanding Commercial. A long-time collaborator with Angus Wall, Murphy contributed his talents to the Nike “Magnet” spot directed by Jake Scott, which is honored in the 2005 AICP Show’s Advertising Excellence category, and earned Wall the Association of Creative Editors’ 2005 honor for



best editing for a commercial in the Storytelling category

Hall explained that his CGI team began by working closely with Wall, using Maya to pre-visualize the entire treatment, thereby creating the spot's template and identifying what could be done in CG (more than 90% of the spot's content, in the end) and what needed to be shot in live-action. Hall and Wall then worked with director of photography Tobias Schliessler to get the footage of the new Civic they would need to complete the spot. "Since everything you see in the finished spot besides the car is CGI - and considering that we finished the project in 1080p HD - our main challenges were creating and rendering the large volume of original animation," Hall explained. "Since I've come onboard with A52, we have embraced Maya for CG creation and Mental Ray for rendering, and these changes have given us the abilities to work new levels of quality and speed, even when we're finishing in HD."

Using Discreet Inferno, Pat Murphy then worked with 2K transfers of the live-action footage, cleaned-up the live-action elements, composited them seamlessly within the CG footage and performed a final overall color-grade, before outputting the final content in 1080p HD format.

Mark Tobin further explained that his team looks forward to continuing its long-standing relationships with all directors, while also clarifying the new approach. "What can be done through CG is changing every day, and that's making huge impacts in the world of commercials," he said. "Our expertise relies upon turning those changes into benefits, and this is our way of offering better access to the professionals we serve."

For RPA, project credits include creative directors David Smith and Joe Baratelli, art director Nathan Crow, copywriter Camille Sze and producer Gary Paticoff. The production company representing the A52 collective is Pecubu Productions, and Kathy Rhodes served as the project's line producer. A52's team also included producer Ron Cosentino, Flame artists Tim Bird and Justin Blaustein, and CG artists Dan Gutierrez, Craig "X-Ray" Halperin, Helen Maier, Maxx Okazaki, Brandon Perlow, Casey Schatz, Max Ulichney and Vania Alban-Zapata.

The spot features The Postal Service's song, "We Will Become Silhouettes."

RPA, based in Santa Monica, Calif., is the largest independent advertising agency based on the West Coast. Since its founding in 1986, the agency's independent and integrated approach has led to award winning work for a variety of clients including American Honda Motor Co., Inc., Acura, Pioneer Electronics (USA), Inc., Blue Cross of California, VH1, California Pizza
Kitchen, Gardenburger, Bugle Boy Jean Company, WebTV, Morningstar and ampm. RPA offers its clients traditional advertising as well as media services, interactive and direct and event marketing.

For more informationon A52
please call Mark Tobin at 310.385.0851 or visit www.A52.com.

For more information on RPA
visit www.rpa.com.

To View the Spot:
http://www.darnellworks.com/a52/media/keyhole.mov

digital-tutors

Discover the Difference

Check out why over 50,000 artists have made Digital-Tutors their most trusted training resource

" Digital-Tutors training are a great addition to our Studio's Library. They're great tools for our crew to improve upon their multi-tasking and cross platform capabilities."

Gregg Azzopardi
Director, Project Firefly

" Compared to the other training materials I have experienced, the Digital-Tutors products are better executed, easier to follow, and avoid the vagueness and blind instruction you often run into with many others. Thanks for the awesome training! "

Scott Wilson
Global Creative Director, Nike

Take your skills to a new level with our professional trainers and training kits

www.digital-tutors.com

interview

AN INTERVIEW WITH
PÄR TINGSTRÖM

Hi could you tell us a bit about yourself?

I was born 28 years ago in Timrå Sweden but now I live in a town near Stockholm named Uppsala. I work for a game developer named Starbreeze Studios and have been doing so since the start nearly eight years ago.

When I was a kid I always wanted to draw comics or make animated films, but I soon discovered that it was quite boring to draw the same thing over and over again so I started to dream about illustrating book covers and such.

What first got you started in 3D?

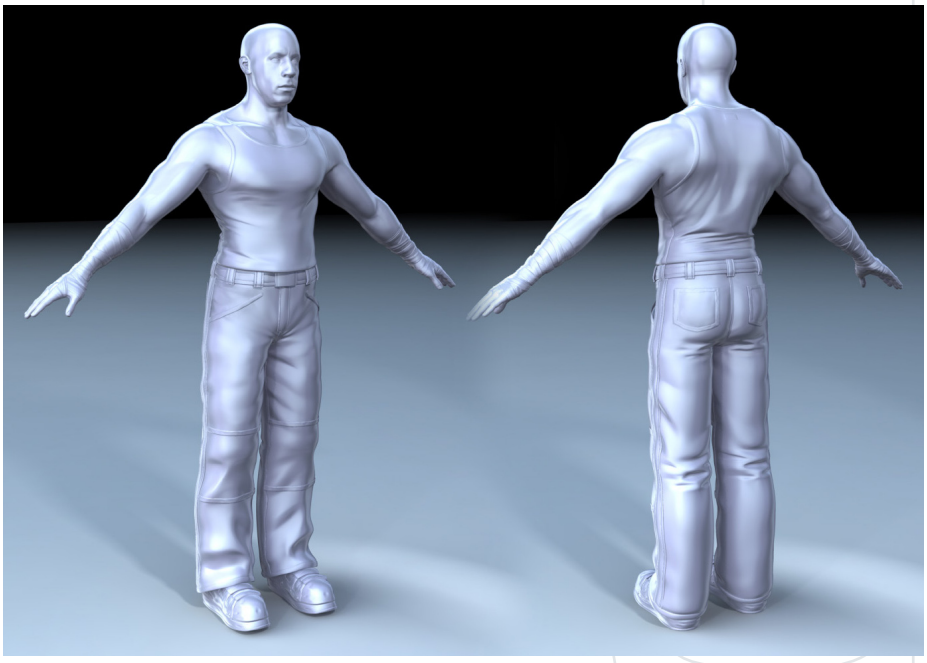
When I was 18 -19 I was asked to do some in-game concepts by Jens Schmidt, he had a company called Triton with another guy Magnus Högdahl (Starbreeze's founder and engine programmer).

They needed the concept to pitch their new game idea after their highly anticipated game "Into the Shadows" was cancelled. I was shown the "Into the Shadows" demo and I was totally blown away by its beauty and complexity, if these guys just gave me a chance I will never let go I thought. The concepts turned out pretty bad but Jens told me that if I could learn 3D and Photoshop in a couple of month's maybe they could offer me a job as a trainee or something instead.

I didn't own a computer but after a lot of trouble I got my hands on my first P120 (long story) and I started to learn 3dsMax. I did it the hard way, I had no internet and the 10 disc software installation did not include any help files.

Time went by and I slowly started to catch on with 3D, but the game never got signed. I couldn't understand why but today I realize that it was the garage project with a capital G. Magnus and Jens went separate ways and I later joined Magnus at his newly started company "Starbreeze Studios".

You worked on Chronicles of Riddick, which is a rather good game. Did you ever think it would be as big as it was?



Haha, not really. At first and for a long time I was sceptic, doing a movie IP after participating in the creation of our own IP Enclave didn't appeal to me at all.

I didn't think "Pitch Black" was that good of a movie and there were rumours about it being a new trilogy, so making a game based on that universe seemed a bit odd.

And to be honest, it was only like a month before we went gold that I actually thought that this might be something, up till then the game just felt chaotic and unfinished.

If you had the choice, which other movie would you like to produce into a game?
Hard question, my first thought is one of my favourite movies "The good, the bad and the ugly", playing three different characters with different skills and missions etc. But since I'm an artist best fuelled with fantasy and sci-fi I think that I would prefer a third or first person game based on the Alien or Lord of the Rings universe, kind of boring answer but the art would be fun to make.

And what game would you most like to work on?
I always wanted to make"Into the Shadows", I would love to design and create Fantasy creatures for a non existing IP again. I think that with today's technology it could blow people away again, just like the old demo did.

The riddick game was the first one on the market to use the stencil shadows and normal mapping techniques, why did you choose to use these methods over other techniques?
Magnus was inspired by the first early Doom 3 video shown on the net and decided to catch on with the normal mapping, stencil shadows

I saw running on his computer years earlier but the technology wasn't up to it yet. It was obvious that this was the future and the ability to make highres models appealed to us all.

You have produced a lot of very good concept sketches of characters do you prefer doing this that actually making the models?

No, Even though I love drawing since I was a kid I still find it very hard to get what I want down on the paper. Most of the time I keep an image in my head and take it straight to 3D. In the last year or so I have almost quit drawing, I only do it on rare occasions and when I speak on the phone. I guess when you have worked with guys like John "Flushgarden" Wallin and Matthias Snygg you realise your limits. I have decided to put all my effort in highres modelling and rendering and see where it takes me.

What would be your ideal job?

A place where I have a lot of freedom to do what I like most, cool highres characters.

Where do you see yourself in a 10 years time?

Maybe working as an independent freelancer or running my own art studio together with some talented people.

Who inspires you artistically?

I love the old school (not digital) artist like Frank Frazetta, Simon Bisley, Bill Sienkiewicz, Gerald Broom, Richard Corben etc.
But if I have to name the artist that has inspired me most it has to be Simon Bisley, he stepped in where Frasetta left and took the classic fantasy art a couple of steps further. I can't say it is his silicon babes and naked steroid pumped bodybuilder that inspires me but the way he paints, poses and exaggerates everything so it becomes cool. I think Lobo is a good example of that, he looked like a geek before Bisley got his hands on him.

What is one piece of advice you would give to any artist looking to get into 3D?

Don't let your employer take advantage of the fact that you love your work, don't burn your self out because the project you work on is badly planned or suffers from poor leadership.

INTERVIEW : CHRIS PERRINS

web: http://www.ilcattivo.net/
email: Il_Cattivo@Blixtmail.se

industry

A Career in 3D Computer Graphics part two

Preparing a Showreel & Portfolio

Building a showreel and portfolio

is the first step towards getting a job whether it be in film, television or the games industry and can be an intensive exercise even before being offered a position. There are many questions that are brought up when considering the best way to go about amassing a collective body of work that will eventually persuade an employer to take you on. How much work should I have ? What type of things should I be showing ? Can I have too much ? What are people looking for in a showreel / portfolio ? What follows are some general guidelines that can help answer these along with some of the more common questions and hopefully put you on the right track.

More or less

It is a common belief amongst many aspiring young artists that the more work you have to offer in an interview the better your chance of success. This is in fact unfounded and it is far better to have four outstanding pieces as opposed to fifteen mediocre examples. It is also worth remembering that you are one of several applicants that the interviewer may be seeing during the day and when the interview period is up your file may be one in a group of twenty or more. With this in mind it will be far easier to recall two or three good pieces intead of a collection of semi polished images and with a busy schedule the employer will also not wish to plough through an over extensive showreel / portfolio. Showing key skills in a limited selection of work and not indulging too much on any one aspect is crucial to creating a good lasting impression - nobody wants to become bored in an interview!

A good impression

With a good cross section of work selected it is quite important to organise your portfolio into some sort of structure whereby you have three of your most accomplished pieces spread throughout. The first thing an interviewer should see is one of your best pieces as it will have the most impact initially but having another example somewhere in the middle will help revitalize the progress of looking through. Saving another prime example till the end will also help provide a good lasting impression and maybe leave them wanting to see more - a little bit of psychology here. Be careful to avoid variations on a theme and include only the best version and discuss the development process instead of showing it. Although it seems as though I am aiming this advice at a portfolio presentation it applies equally to a showreel demo where you may have a sequence of stills or models as well as short animation tests etc.

> "It is far better to have four outstanding pieces as opposed to fifteen mediocre examples."

Know your target

When preparing to find a job it is important that you gear your work towards the type of skills required in that chosen field. Knowing specifically what kind of job you are after will certainly provide a clearer idea of what is needed and thus give you a better chance of success. For example if you were applying for a job as a texture artist, it would be fruitless to concentrate on your 3D modelling and arrive at the interview with nothing but a library of characters. This is not to suggest that knowing only one aspect of 3D is the way forward,

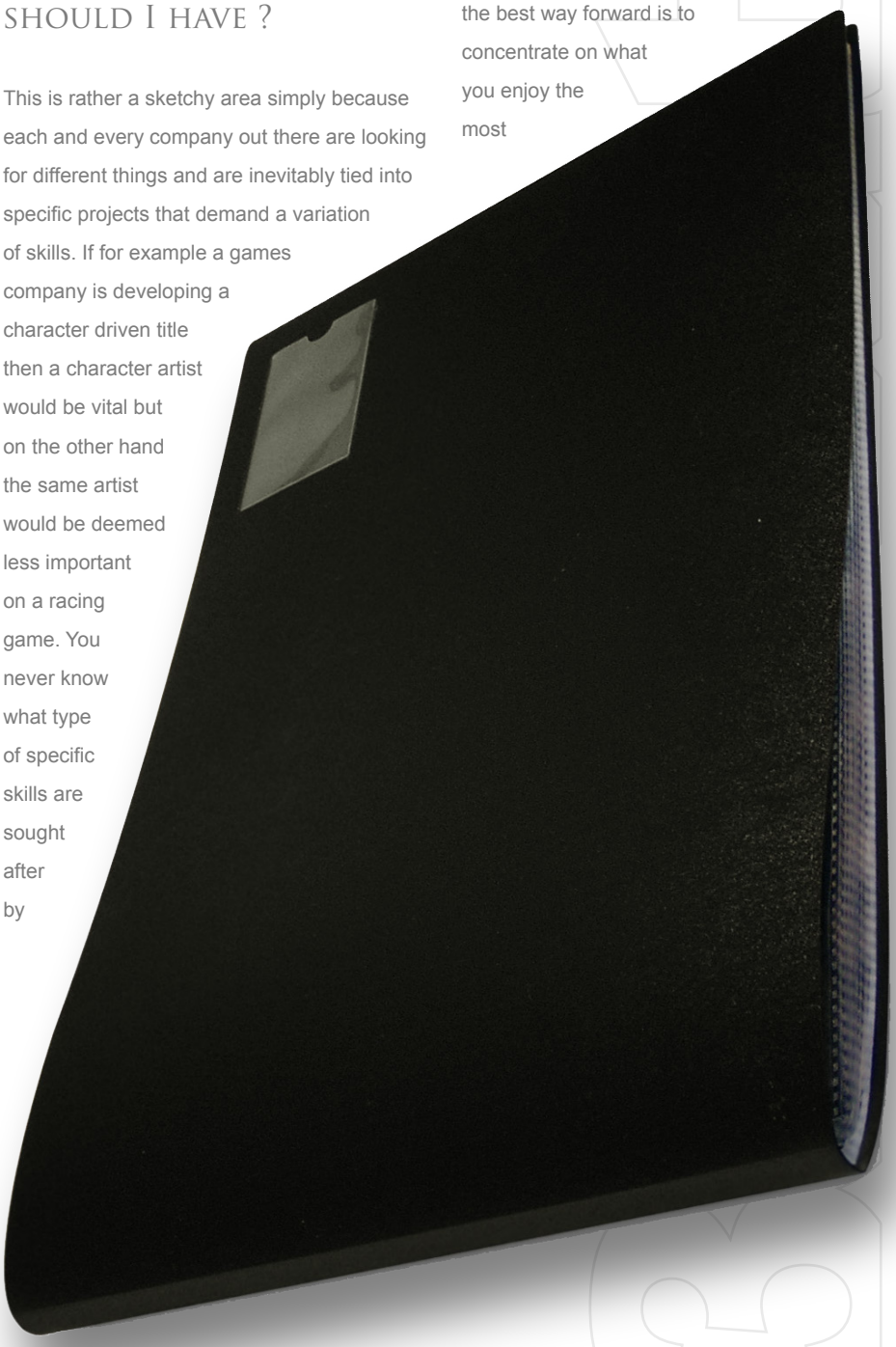
rather that by demonstrating relevant skills that fit the job description will help provide you with the best opportunity of securing that all important “foot in the door”.

What type of skills should I demonstrate ?

As already highlighted this is dependant on the type of job you are looking for. There are many specialised jobs available but there are also positions open to inexperienced people with a good range of skills. If you are one of those artists who are keen on 3D but not sure which area to aim for then a general grounding in modelling and texturing will prove invaluable to start with. Being able to draw is an additional advantage especially if you are interested in becoming a concept artist and in this particular case it may only be necessary to have a portfolio of drawings. However if it is a general artists position you are after then these two assets will be crucial to your success. If you can show evidence of good drawing skills and the ability to follow through a concept to a finished 3D state then this will certainly be appreciated within a games environment. Apart from animation which is quite a specialised field, knowledge of modelling, mapping and texturing are skills that you should aim to get across. If modelling and texturing are aspects that interest you then concentrate on them and do not waste valuable time on doing animation. Some people believe that the best way to get a job is make a showreel by producing an animated short with some sort of storyline. This is in fact is not the case unless you are perhaps keen on getting into animated feautures and even then it may not be as good as focusing on one or two components. Special effects, compositing, lighting, rendering, shader writing, rigging, animation, matte painting - all these are relevant fields that require certain knowledge but modelling and texturing are universal and apply equally to all artistic areas of industry so if you are unsure focus on these.

What type of work should I have ?

This is rather a sketchy area simply because each and every company out there are looking for different things and are inevitably tied into specific projects that demand a variation of skills. If for example a games company is developing a character driven title then a character artist would be vital but on the other hand the same artist would be deemed less important on a racing game. You never know what type of specific skills are sought after by which company and so it proves problematic trying to create a blueprint of the types of subject matter necessary to your showreel. Often the job goes to the person who happens to show a flair and interest in a subject that is appropriate at the time of interview by reflecting the type of work they would be required to do if offered the job. As this is impossible to predict then maybe the best way forward is to concentrate on what you enjoy the most



and avoid trying to cover each and every topic that you feel may be important but in the end prove to be immaterial. If you have a passion for cars or vehicles in general then focus on modelling these and apply for a job at a games company for example that concentrates on racing games. If on the other hand you are keen on modelling characters then spend time honing your skills in this field and look for an appropriate job where this may be useful in an area of industry that interests you. If you are interested in a variety of subject matter then by all means cover all bases but do not do this simply because you think it is what people want to see. You will not often know what the interviewer is looking for but a good model is a good model regardless of whether it is a character, a car or an environment.

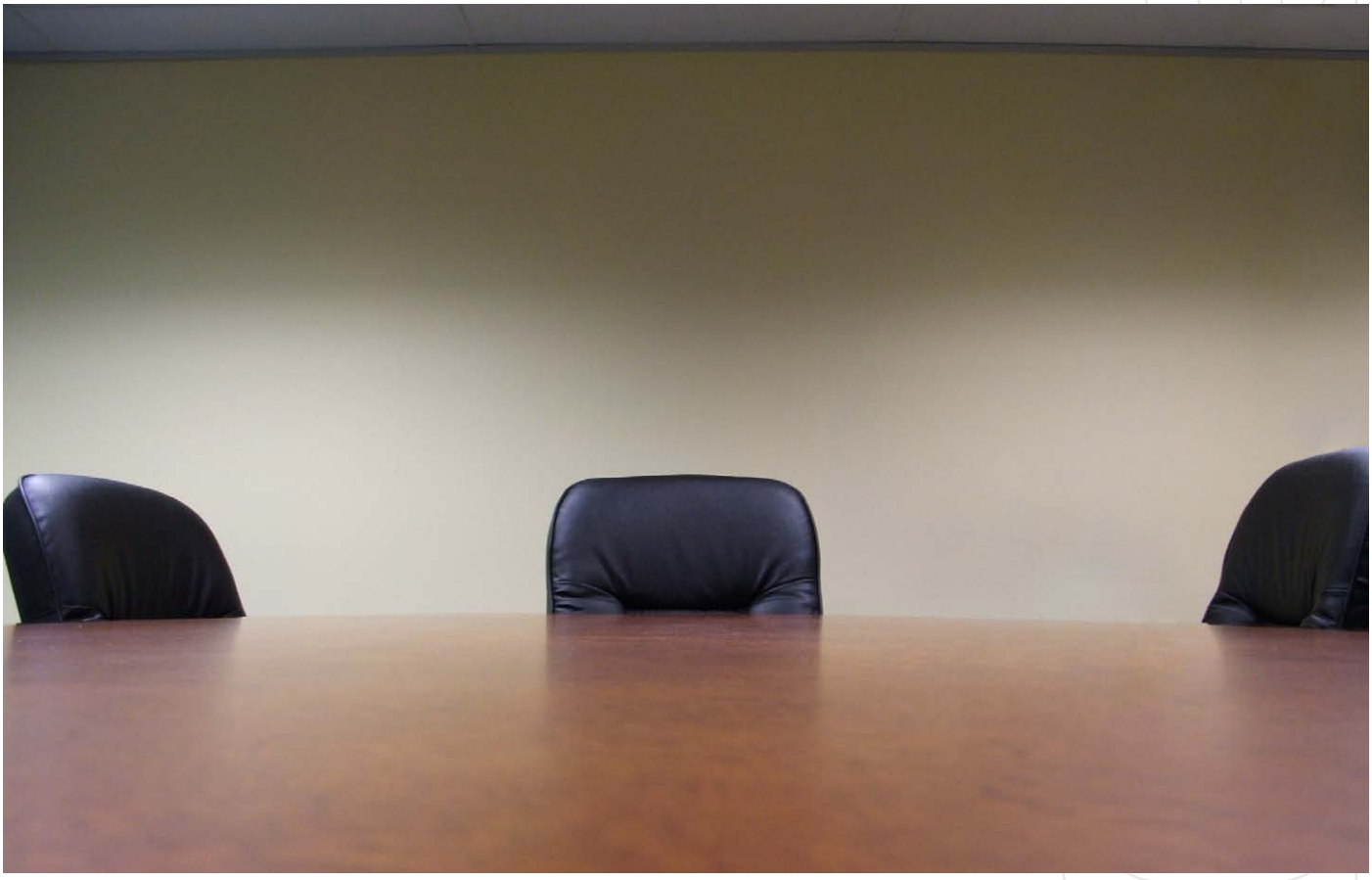
One other tip is to model and texture something that everyone is familiar with - in that way the interviewer will be able to guage how good your skills are. If you make an alien or a spaceship there is no way of knowing how accurate it is as there is no real life counterpart to compare it too.

This about sums up the most important factors to bear in mind when preparing your portfolio for applications. Accumulating a good body of work is more often than not a very time consuming task and requires dedication and much effort but is crucial to your success. If you have the passion and interest in something then you are half way there, after that it is just about hard work and perseverance. A strong showreel will guarantee you a job somewhere whether you have the relevant qualifications or not and having practical skills and a creative flair will ultimately count for more than a certificate.

Remember if you are not offered the job it is not necessarily because you are not good enough - you may simply not suit the company or be what they are looking for but there will be a company and position out there for you somewhere.

Richard Tilbury

is an experienced 3DS Max Artist. working on Award winning titles rich was previously employed as a Texture and Character Artist in a prominent London Studio. He is now the lead artist at 3DTotal. Rich produced hundreds of textures for the Total Texture CD Volumes and is a principle author of forthcoming book publications. Rich has a BA Hons Fine Art, and an MA in 3D Computer Graphics attained at the National Centre for Computer Animation, UK.



dear anne

AN INTERVIEW WITH DARIO PICCIAU

His career started as an artist, making use of computers and technology to merge together his talents from drawing, painting to sculpting. From exhibitions to video-art performances, working with Sony, Disney and others, Picciau always tried to make his artwork reach out for the spectator. His short film, “L’uovo” - based on a poem by Roberto Malini - won several awards from art and film festivals. With the recent release of the trailer of his next animated project, “Dear Anne. The Gift of Hope,” we had the pleasure of speaking with Picciau on how he came to direct the film, his vision, and some of the challenges he has faced. Additionally, the Supervisor of “Dear Anne,” Jonas Thörnqvist, joins us briefly in our talk.

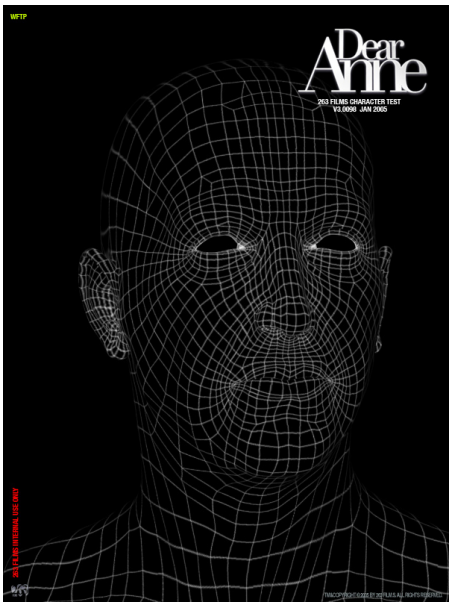
How did “Dear Anne” start?

After “L’uovo”, Roberto Malini and I decided to create “Dear Anne,” and for that, we needed to set up a company. We are now 60 people, and have been working together for a year and a half. It’s an amazing experience. Some ethical investors like Andrea Jarach and Stefano Segre made this adventure possible. They believed in the project and now we are all working together to bring the extraordinary voice of Anne Frank to the big screen in a way people have never seen it. We also created the brand “Digital Reality;” to make people recognize what we are doing today and also in the future. It is a mark of what we do and how we do it.

We want to get to a result between art and technology: a digital reality - a reality with the digital touch.

How do you think of “Dear Anne,” and what are your goals from working in it?

When I decided to make “L’uovo,” my goal was to create art that can speak to the audience about life and real values, art that can drag



spectator.

Why go 3D if you can still get real actors?

To me, 3D is merely a tool, very much like a motion picture camera. Anne Frank and other characters from my film are no more alive, and that is the reason why they are 3D. If we want them to express their ideas, concepts and beliefs, there is no better way than recreating them. We are trying to use the technology in our hands to help deliver our message to the audience, and pass along the heritage we were left in the most appropriate way.

We are not trying to push the limits. We are trying to communicate an important message to the audience.

How difficult was the move from directing a few artists in “L’uovo” to directing 60 artists in “Dear Anne”?

My opinion is that the more people are involved into an artistic project, the more difficult it is to have final control on the artistic side. Our goal is to keep as much artistic impact as possible. For us, “Digital Reality” is a fusion between art and technology, not Hyper Realism.

Then how much “reality” are you seeking to

audiences into the story and avoid leaving them as passive viewers. This has always been my goal, and I find Roberto Malini’s art to have something mystic that perfectly fits my idea of harmony and beauty. With “Dear Anne,” I am moving a step forward because through the poetic realism made by the symbolism of objects and characters, the audience will fall right into the story, taking a precise role inside it. That is my aim. I am trying to tell important stories and communicate primary values. I feel people deserve that and this is the respect I feel for the audience, and for me - as a

achieve?

We are trying to reach and emulate a real camera impact: depth of field, focus, movement, etc. The audience's eye has to see the images and think it is a real movie. Not necessarily Hyper Realistic but just a movie. Movies are stylized even if we consider them realistic. 3D computer graphics is just another tool to express messages and tell stories, and is no different from a motion picture camera or a brush. And we're using it to recreate a time, the 1940s, that is not visible anymore. We'll try to keep the sequences faithful to the normal visual impact of a movie.

And how much detailed the characters and environments are we talking about?

Dario Picciau: We have 51 CG characters in the film, 15 from which are lead characters. To make sure that each character will have its own personal "virtual behaviour," we have got the same number of real actors for the motion capture process.

Jonas Thörnqvist: We use the same mesh for all our human characters, and when not subdivided it is around 10000 polys for the head and body. On top of that, we of course have other objects that varies a lot depending on the character, like cloth and hair. When rendering, the amount of polygons per character is increased a lot, and when displacement is used, polygon counts can get close to a million for a character. Our environments range from thousands to millions of polygons.

With the leading character a girl, hair simulation must have been an integral part of the film, how was hair simulation part of your production pipeline?

Dario Picciau: It has been one of the most complex production parts. Thanks to Jonas Thörnqvist, Sebastian Shoellhammer and Alessandro Bonora, we have reached a fantastic result. We have almost finished this part, and all that remains is to fix some minor issues in the animation.

Jonas Thörnqvist: We have been beta testing Ornatrix (now Hairtrix) during this production

for all our Hair and we use 3dsmax's Cloth Extension (formaly ClothFx/Stitch) for cloth simulation. Both are very stable and fast and have helped us a lot during the making of this film.

Remarkable is the least that can be said about the lighting in "Dear Anne," how did you visualize the lighting and turn it from rough ideas and sketches to computer rendered images?

We created our light setups in 3D packages and then retouched it in After Effects. It is my favourite software for post even though it has some limitations compared to combustion or Shake. Artists like Jon Foster, Ashley Wood, Tim Bradstreet and Josep Tomas helped the team by giving us extraordinary images, concept arts and guidance on where to find inspiration.

We then we spent a lot of time trying to make the light look more cinema-like than computer generated. A clean CG light, if well done, is similar to that we see in a live-action film, but a lot colder. So our efforts were focused on achieving a dirty - more natural - impact of the lights. Carles Piles and I spent many many hours studying cinema books and other films to try to reach the right effect.

For the teaser trailer, we got our inspiration from the marvelous painting of Johannes Vermeer, the great painter of the 16th century.

And your current progress?

The last animatic is 2 hours long. But I think I will cut some scenes. We have now finished about 60% of the production.

The music in your website, L'uovo, and the teaser trailer for "Dear Anne," are all very wonderful choices. How does music play a part in your life?

I listen to all genres, mostly classical and jazz. But I also love musicians like Lou Reed and Fiona Apple, and of course I listen to soundtracks. :-) Music gives a particular dimension and rhythm to your day. It has happened a lot of times that music inspired me to create an artwork or a scene. I need to feel emotions to create. I can't approach it just technically. And the music brings me into that creative world that makes me feel enough strength to approach the art. And it is not just "music". It is also sound. Listening to the wind through the leaves, a river, the rain, birds and all the natural sounds (not recorded! :-D) inspire me as much as listening to a classical piece does.

What kind of software and hardware has been used in this project?

A combination: Macs and PCs. XSI, Maya and 3dsmax.

How was budget an issue, considering that you produced the film at a fraction of the current Hollywood standards?

The biggest difficulty was to find financing in Italy. But we managed to; 9 million Euros from investors, and 1 million in financial backing from the Ministry of Cultural Heritage. So now, we are working hard to complete the movie and respect our budget estimations. :)

Did you consider open source software, starting from Linux as an operating system as a means for reducing the total cost of ownership?

Yes. But at the end we settled on 64-bit Windows, in order to get the maximum power in rendering. We have 100 dual-core Intel processors for that.

What do you think of the recent outburst in the production of feature-length animated films?

I love animation, I love art. I feel that all the artists should find a space to express their ideas and talent. Cheaper software and hardware translates to affordability for more people. It means development and quality increment. It is beautiful to go to the cinema and see great productions from the USA as well as independent creations at festivals. I am happy there are so many productions all over the world. It means development and improvement for 3D and more space for artists. I remember when I was 21 I said, "One day I will make an entire movie using 3D computer graphics." People smiled at me, and that was just 9 years ago.

Finally, could you please explain these "automatically-generated" artworks in your personal website?

The auto-generating painting technique featured in dariopicciau.com is an artistic expression where the image is not coming from Artificial Intelligence but is the result of a pattern of synchronicity with the language ruling the "unus mundus," whose signs, symbols and archetypes evolve within a vacant and infinite landscape at the same time, where everything decays and revives in every unit of time. Each creation, an I-Ching of colors and shapes, is a Phoenix, a portrait out of time, shuffling with the technology to flow well beyond it, upon entering a shaman dimension.

Thanks a lot for your time, and we wish you all luck in continuing project.

Thanks.

http://www.luovo.com/
http://www.dariopicciau.com/

INTERVIEW : AMR RAMADAN




DIGITAL ART MASTERS

- The largest project from www.3DTotal.com/book features some of the finest 3D and 2D artwork you can see today

- Discover how certain parts were created and maybe find out some new tips and tricks

- These are not simple step by step tutorials but more the thought process behind the artwork

- Hardback 192 full colour pages.

- More than just a gallery book of artist work, each piece has a breakdown and overview of how it was made written by the artist.

3dtotal.com



tutorial

THE CORRIDOR

BY RICHARD TILBURY

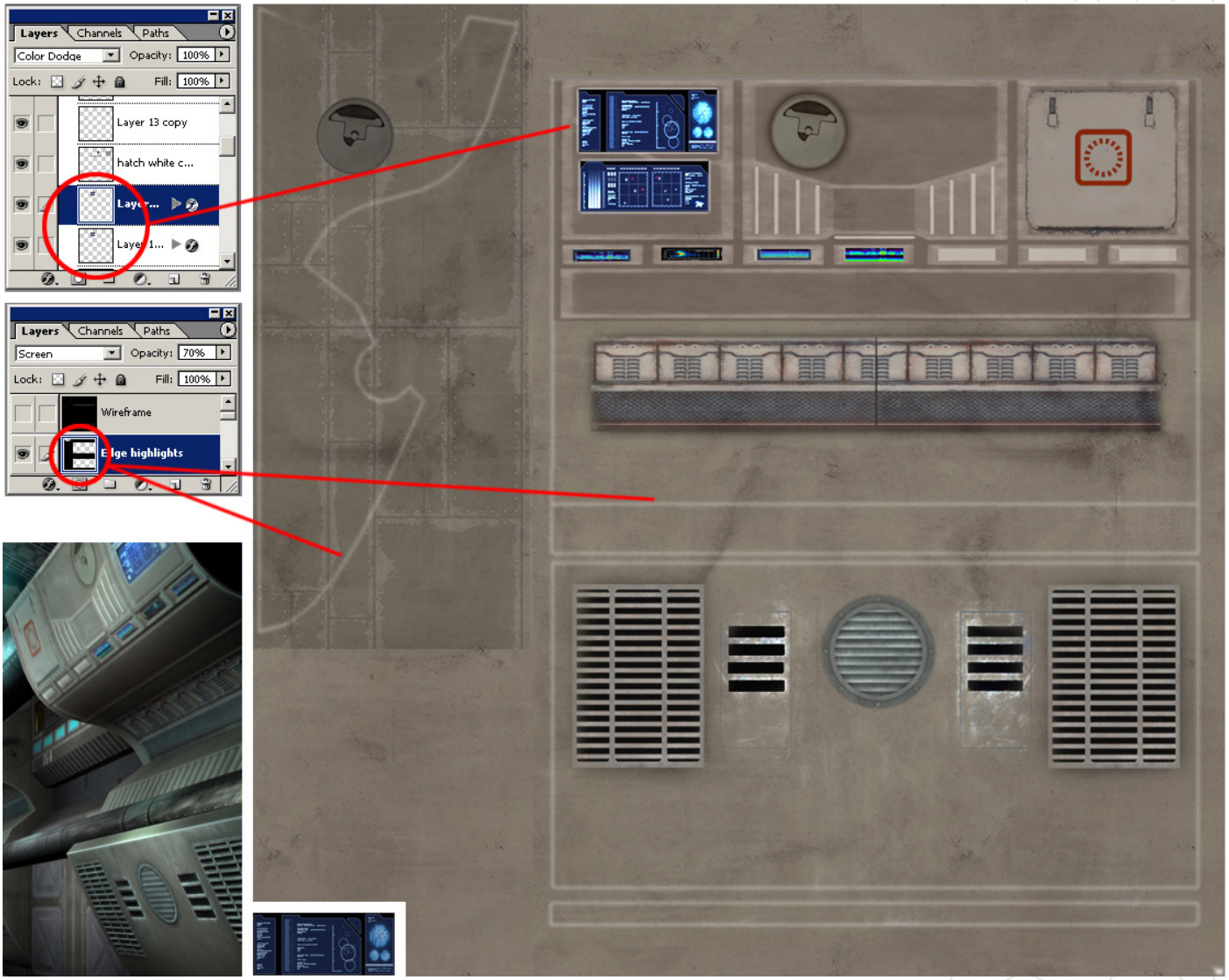
This particular scene was designed to be simple in terms of the geometry involved and therefore putting a little more emphasis on the texturing aspects.

Texturing Stage - Sci - Fi

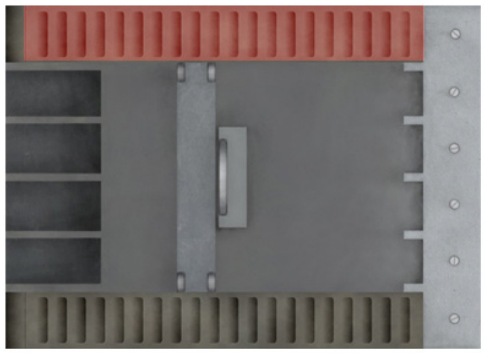
The texturing part of this tutorial

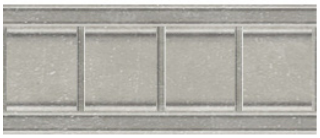
Texturing Stage

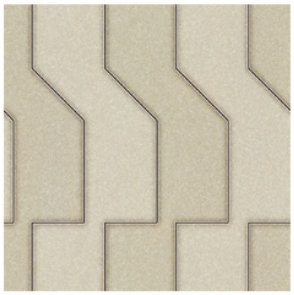
1. The texturing process for this scene was the most complicated as it involved many more components but the principals remained the same. The floor, ceiling and wall panels were built up from a number of textures that all came from V7 Sci-Fi. For the pipe supports along the walls I started with a nondescript base metal which I tweaked and cloned a little to remove any conspicuous markings and then colour corrected before overlaying various vents and panels from the texture collection. In Fig 8. you can see in the bottom left corner a final render of part of the scene which shows some of the template on the right. Just above the circular vent is an edge which has nicely caught the light and this has been achieved through both geometry and texturing. The actual polygon on the model has had a chamfer applied along the edge to help produce a highlight but to emphasize this I have duplicated the wireframe layer in Photoshop which was exported from Max and used a Gaussian Blur around 3 pixels and then set the blending mode to Screen at 70% opacity. It is then a case of deleting any unwanted lines that do not correspond to an edge. This technique helps make highlights more aparent but more importantly perfectly alligns them with the mesh.The blue diplay panels also required some modification as they did not look bright enough in the render. When the texture was pasted onto my template it initially looked like the one visible next to the render - far too dull ! In order to rectify this without modelling a seperate panel I copied the layer and set it to Colour Dodge (top left) and when overlayed over the original it effectively brightened the whole section and worked far better.

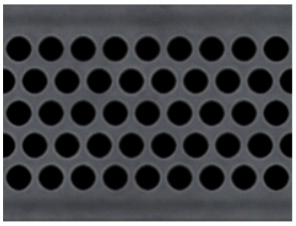


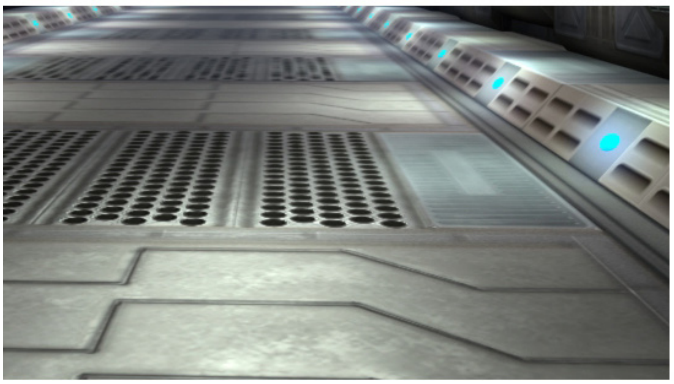
2. As this was a clean version of then Sci-Fi scene which was predominantly metalic I needed to make sure that the floor was quite shiny. In Fig 9. you can see a render in the bottom left which shows a pretty clean surface with a few subtle highlights and some tarnishing. The textures used to make up this template are on the left of the image and on the right you can see how the lighter areas on the specular map help show some interest around the grooves and catch the light. The small oval lights were actual geometry in order that a glow could be applied in video post.

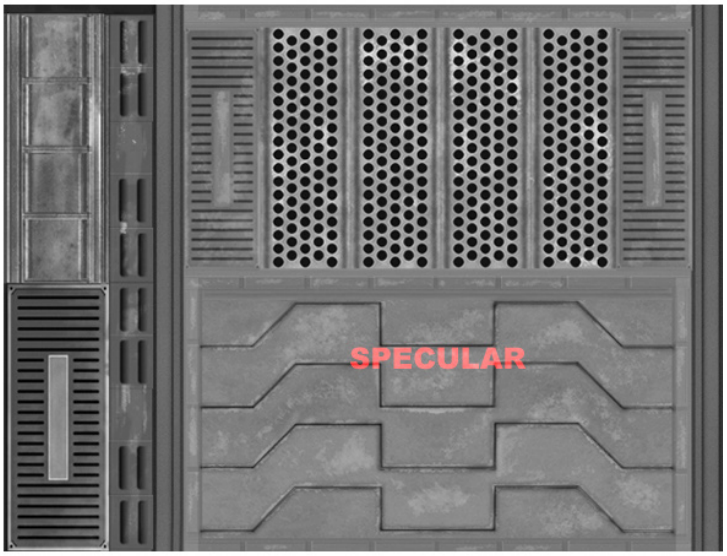


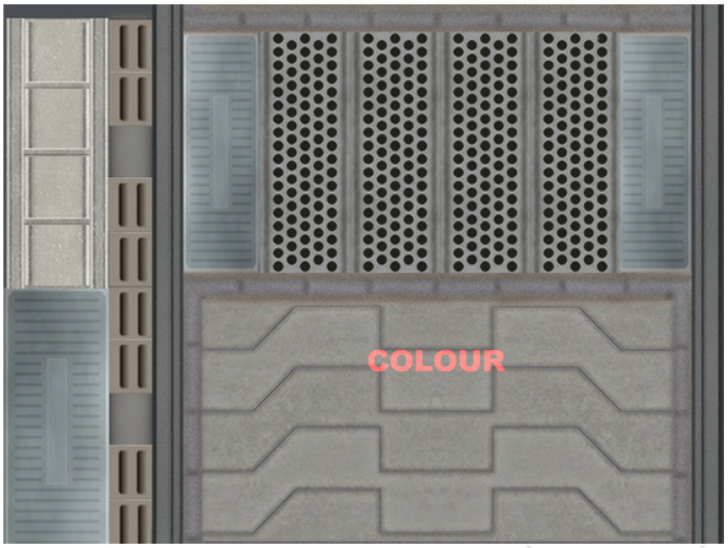




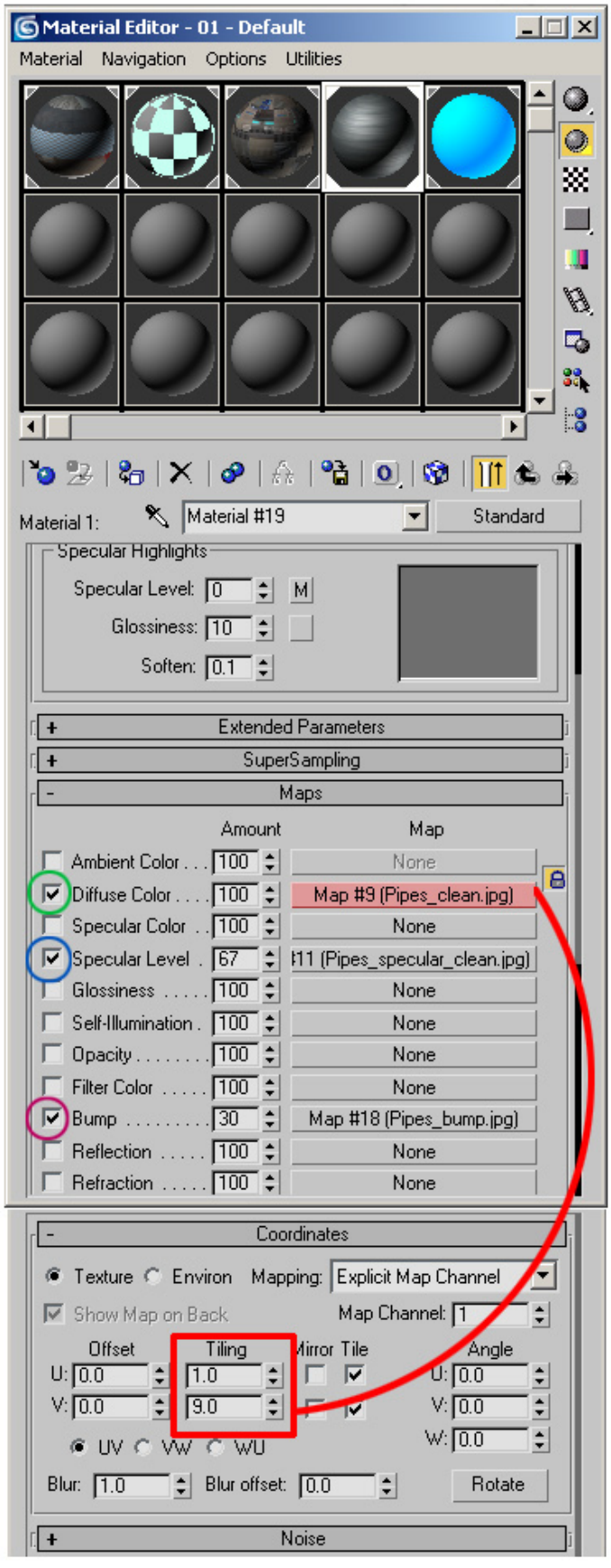


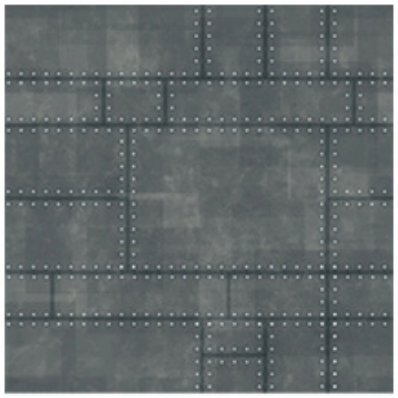




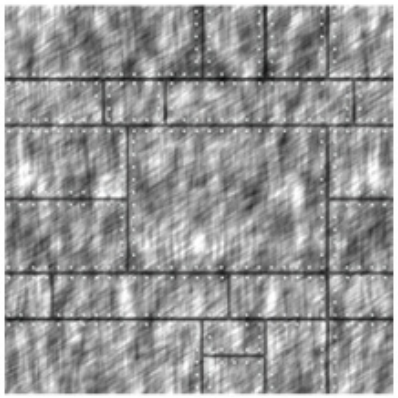


3. When it came to the pipework I made sure to tick the generate mapping co-ordinates box when I made the cylinders in order that they wouldn't require mapping later on. It is then a case of applying our three textures in the relevant mapping channels as seen in Fig 10. We have the colour map in the Diffuse slot and so on and next to the labels are the amounts at which these textures are visible. When clicking on the map button you will be taken to a Co-ordinates dialogue box where you can set the tiling of the texture. In order to avoid stretching here it was necessary to alter the amount along the length of the pipe to 9 (the default being 1). This is then repeated for all three maps to ensure they align properly.

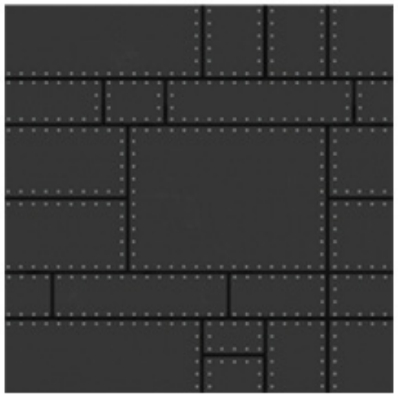




COLOUR



SPECULAR



BUMP

6. As this will be a different type of corridor set in the future I decided to use artificial light to illuminate the scene that would sharply contrast with the natural daylight suggested in the first version. As a result I decided to place a number of wall mounted lights spaced evenly down the corridor that would be suspended just above the large pipes. These will eventually cast small pools of light onto the walls and floor and help highlight the pipes as a feature. The lamps have been assigned a Multi/Sub-Object material with just two ID numbers, one of which represents the light itself and the other being assigned to the fixture. You can see in the material editor that the bulb material in ID slot 1 is set to white with full self illumination whilst the second sub-material is attributed to the lamp itself with an ID number of two (highlighted in red).

7. For the third version of the corridor I decided to set it in a more contemporary setting and plumbed for a conventional, everyday type of architecture that could be used to represent a hospital, school or even an office block environment. I kept this particular scene very simple in order to transform it through the texturing process and wanted to have a set of windows on only one side that would let in sunlight from the left.

RICHARD TILBURY

tutorial

Joan of Arc

We bring you Michel Roger's famous 'Joan of Arc' tutorial in Maya, Lightwave, C4D & XSI, if you are a Max user and this is new to you the original is free and can be found in French as Michel's site http://mr2k.3dvf.net/ and in English at www.3dtotal.com.

INSPIRING

If there has been one single tutorial that has educated and inspired more budding 3d artists than anything else, this complete step by step project by Michel's must be it. The community is in debt to him and next month we will be interviewing the man himself! The Tutorials are free to download for 3dcreative customers. For security purposes you will need to email

joanofarc@zoopublishing.com

Including your order confirmation number in the body text to obtain your unique password for the download area.

click software logo to get password

MAYA

SOFTIMAGE | XSI

lightwave

CINEMA 4D

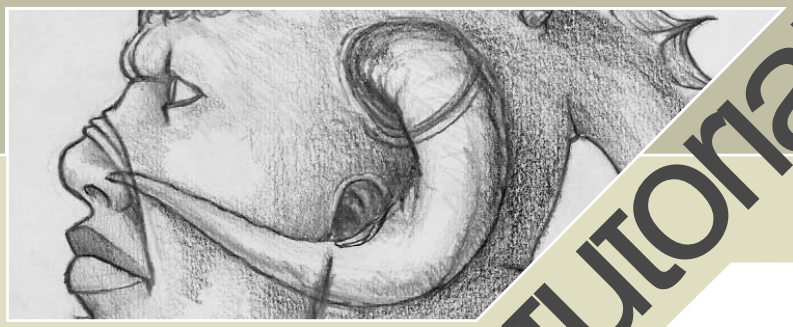
resource images

Download the Face and Ear Images for modeling Joan of Arc from the 3dcreative web site here:

face_front.jpg

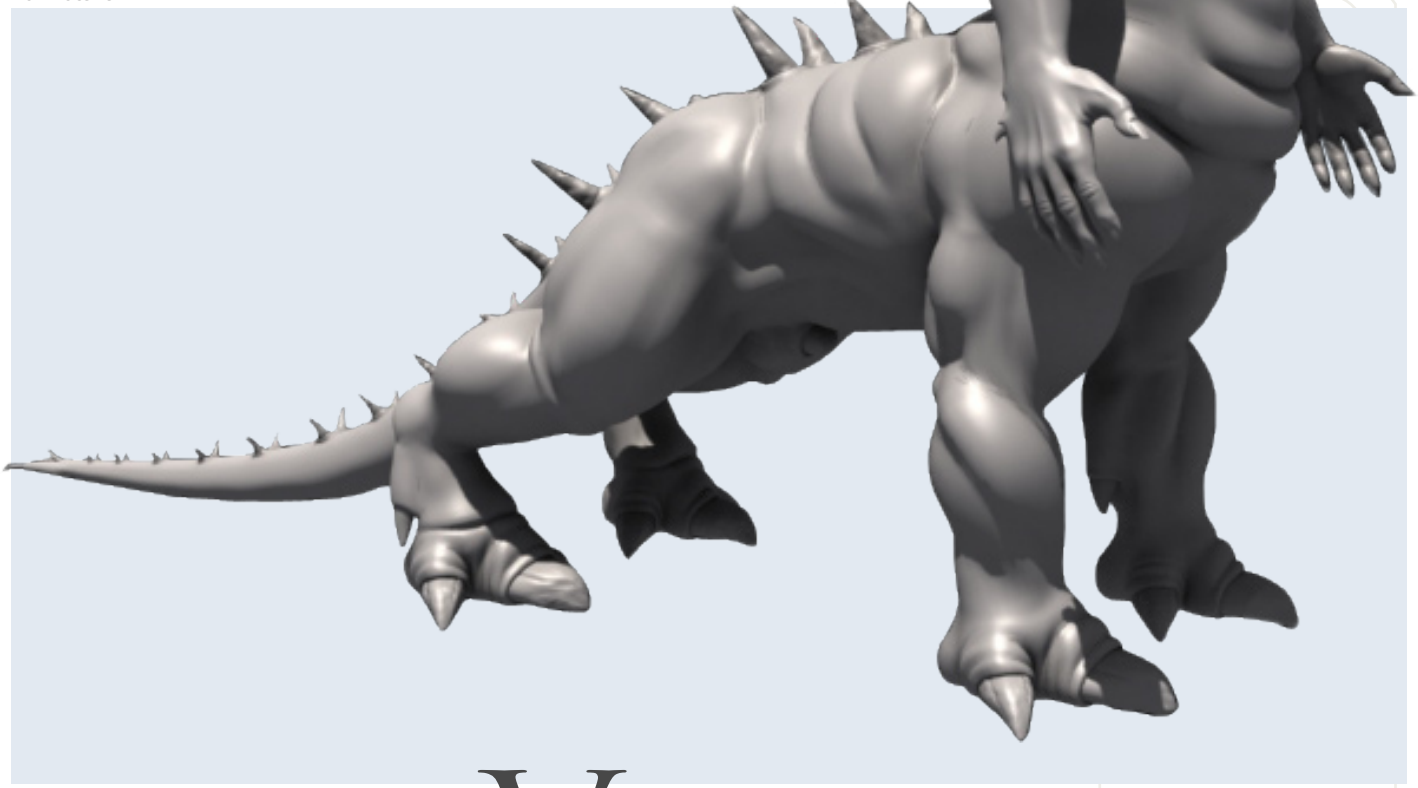
face_profile.jpg

ear.jpg



tutorial

This Month:
Full Tutorial



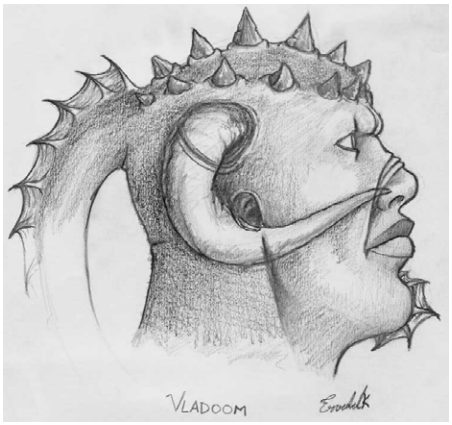
Vladoom

Poly Character Modeling by
Ervald Kullolli

Poly Character Modeling by
ERVALD KULLOLLI

Welcome to my character walk through tutorial. I'll be showing different stages in the building of a character called Vladoom. The basic idea of this character was taken from the game 'Warcraft'(Manoroth).

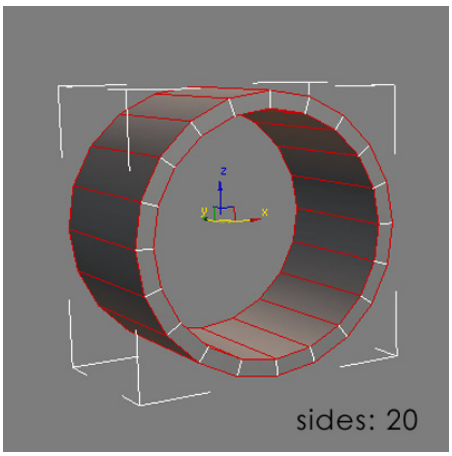
The Head :

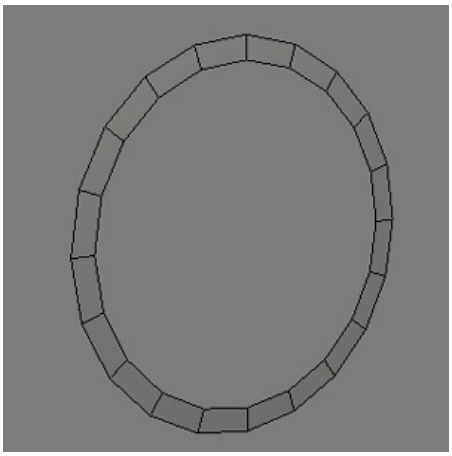


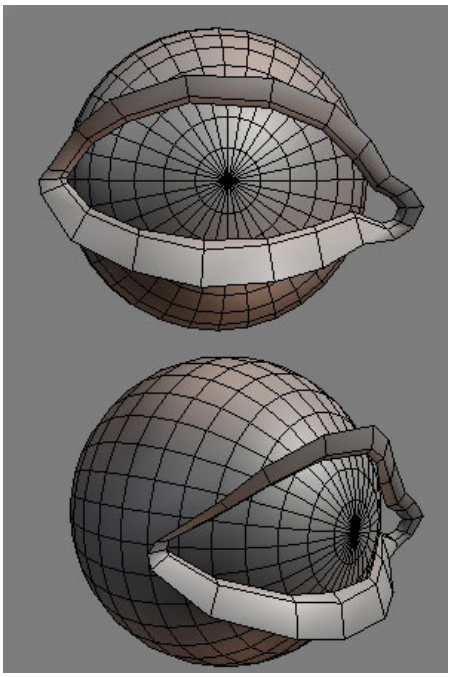
First off you should have a side/front or both views of the head (in this case i need only a left view because most of the details can be defined in the side).
I create a plane facing the left view then i apply it the refernce map(using the one below).

I start off with a single polygon then extruding edges from that. You can use any method you want for modeling and you'll get the same quality, but for this walk through i'll use poly by poly.

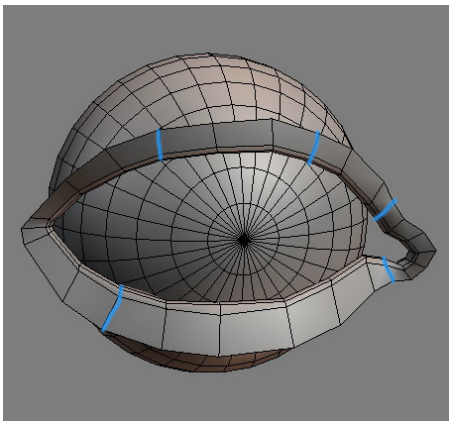
Now i start from the eye using a tube and delete the showing polygons.Once i've done that, i move the points untill i get the basic shape of the eye.

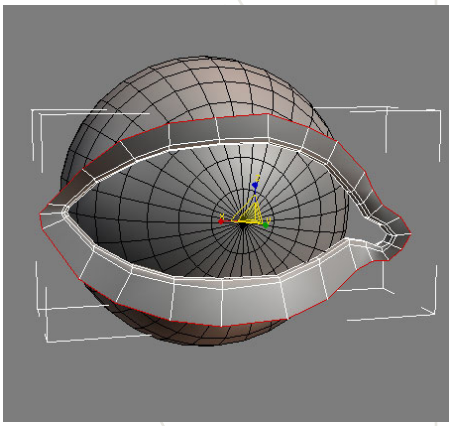


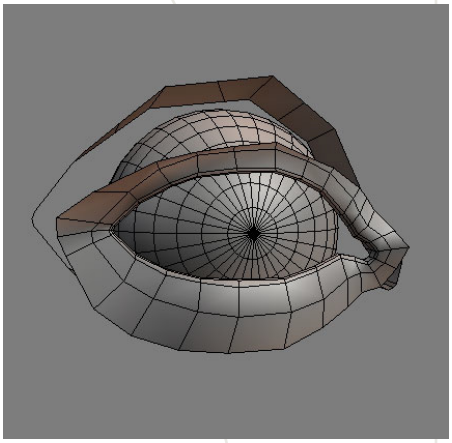




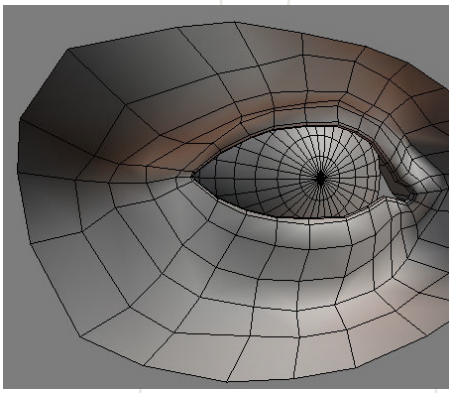
I do some cuts then i scale the outside edges holding the shift button as shown below.

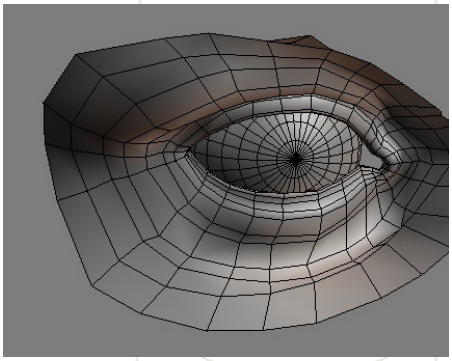




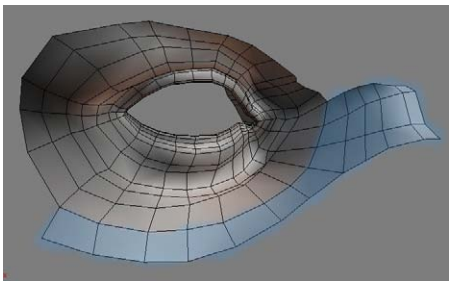


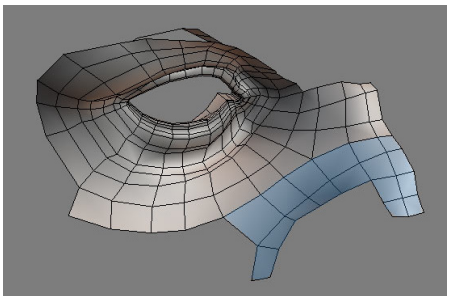
Now i repeat that a few more times untill i get something like the one below.

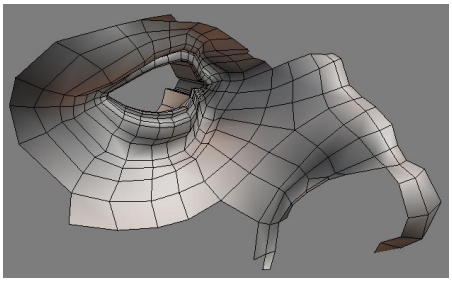


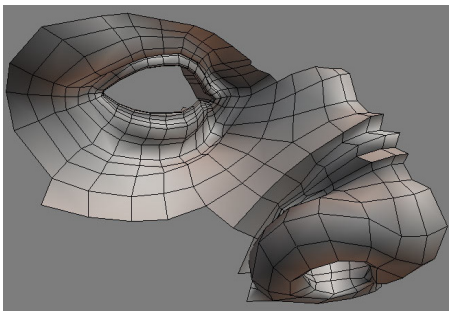


Starting the nose, always use the reference as a guide for the position.

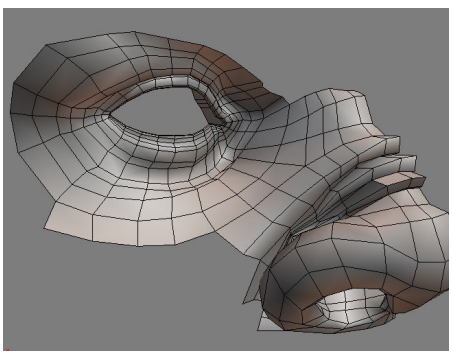




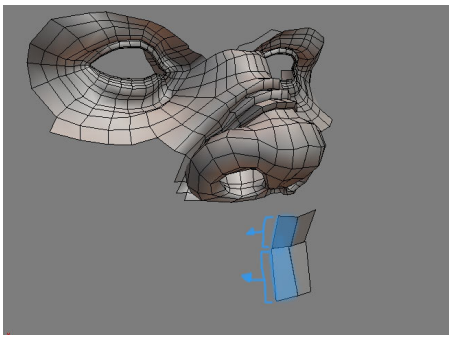


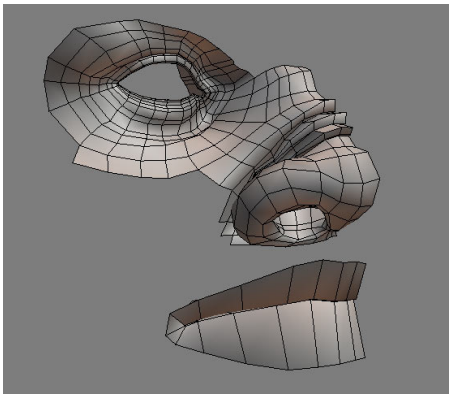


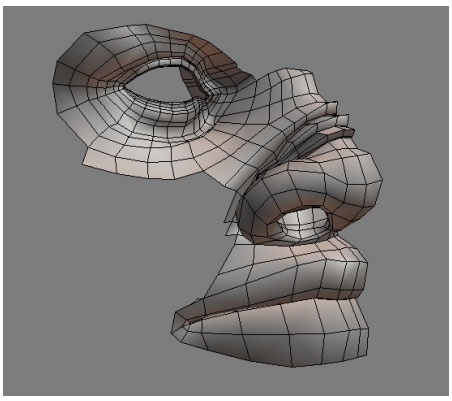
A few more cuts and the nose is done.

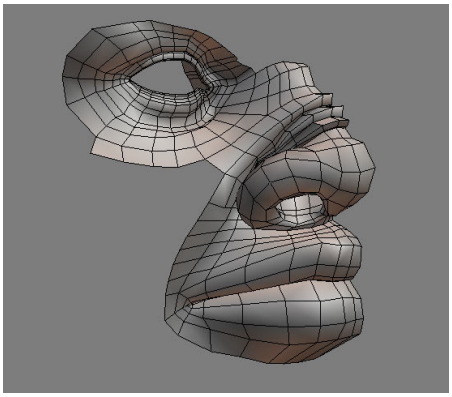


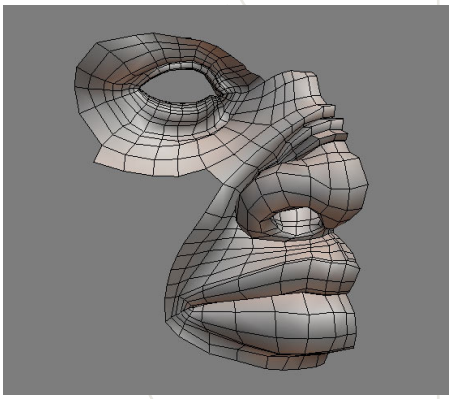
Now i'll shape the mouth using a single poly.

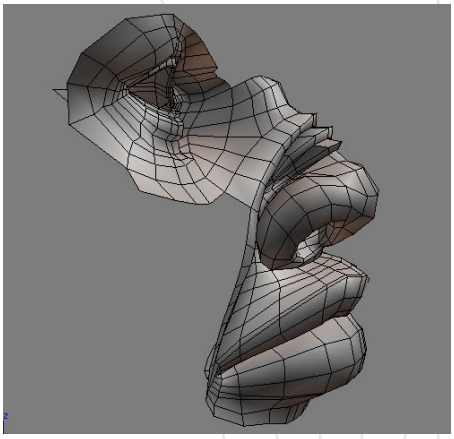




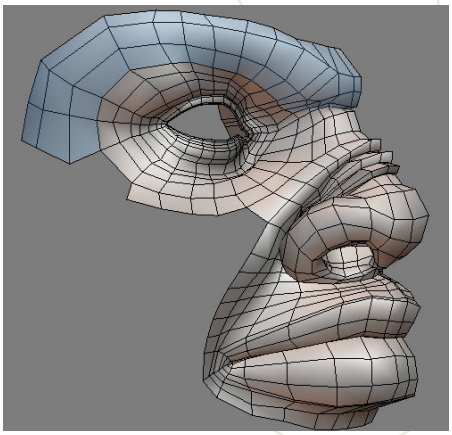


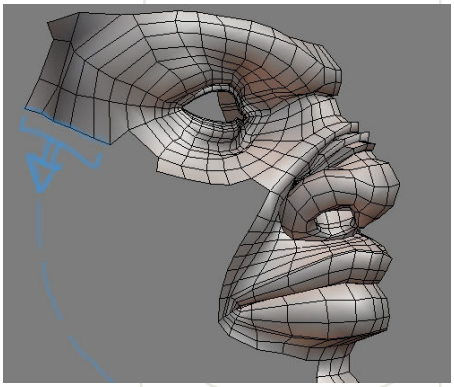


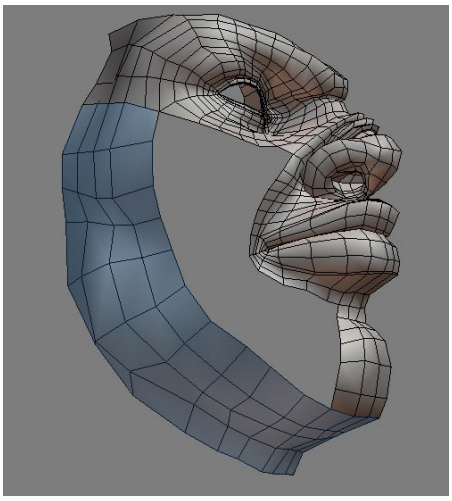


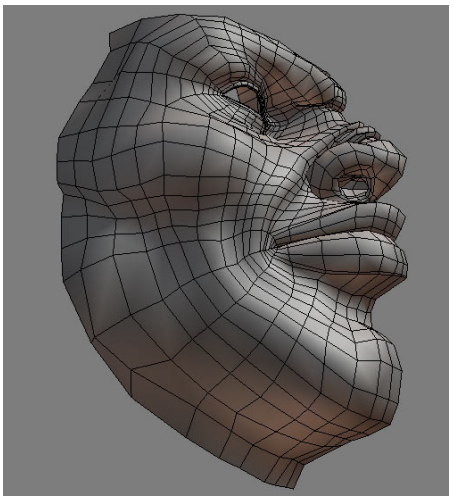


Shaping the rest of the face.

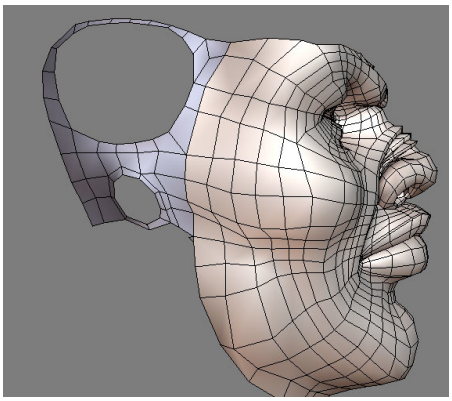


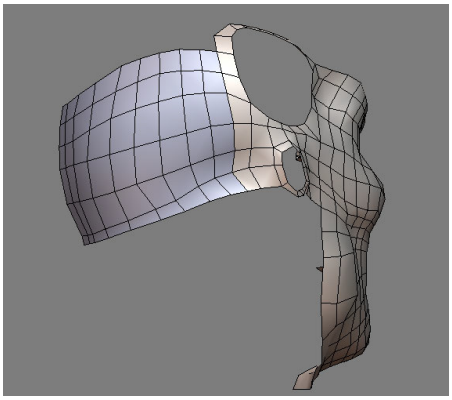




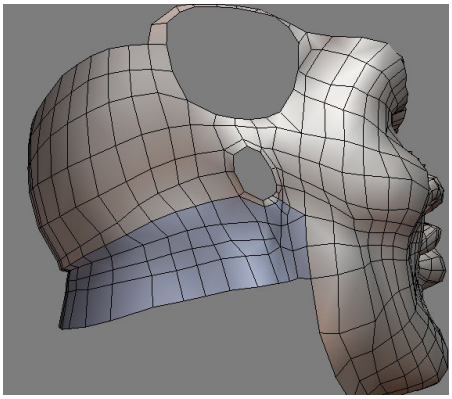


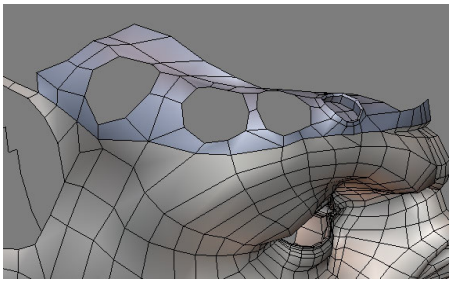
The face is done now, the next thing i should do is to shape all the head before i start doing the horns and the rest of the head.

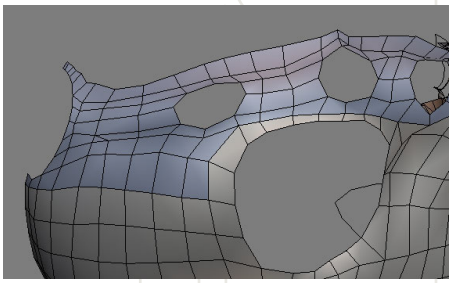




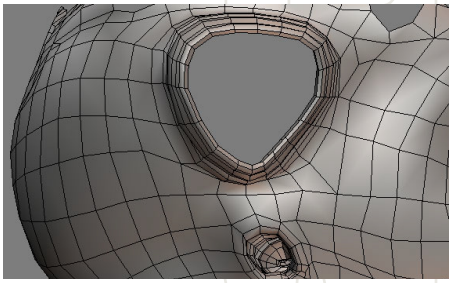
Shaping the rest of the head.



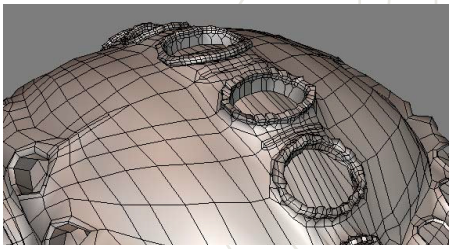




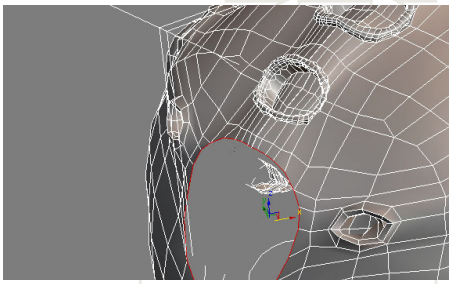
I closed the ear(holding the shift button while scaling the edges).

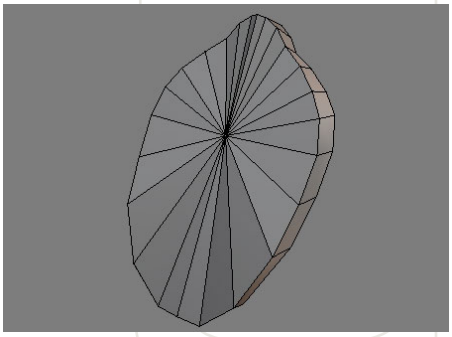


I added more edges using the “Chamfer” button.

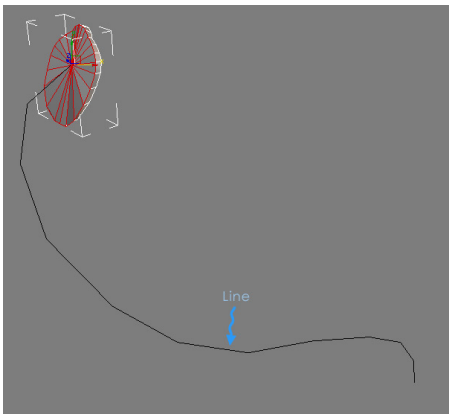


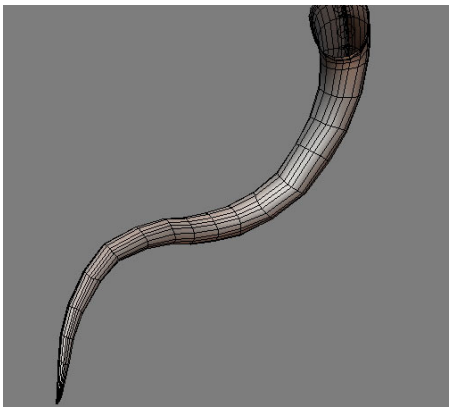
Now i’ll extrude a bit the selected edges and close the hole as shown in the second image.



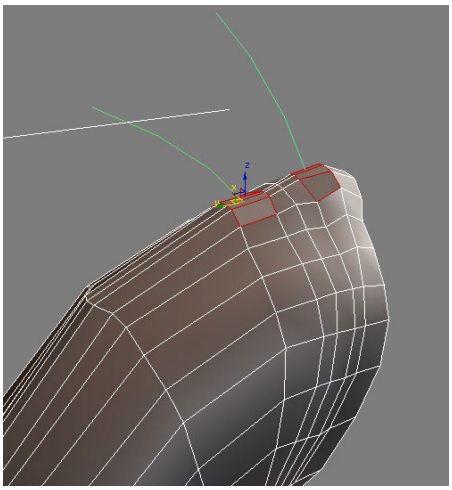


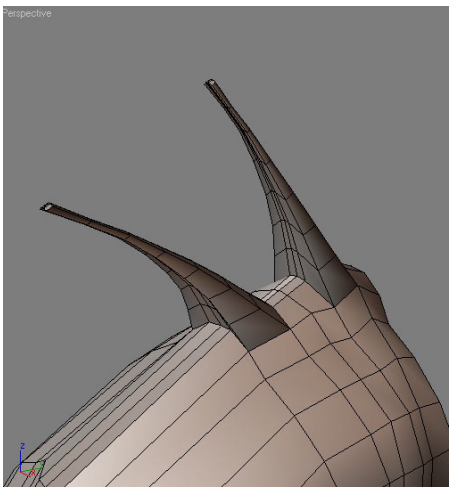
Next i create a spline as a guide for the tail. Then i select the showing polys and use the “Extrude Along Spline” button to create the tail along the spline.

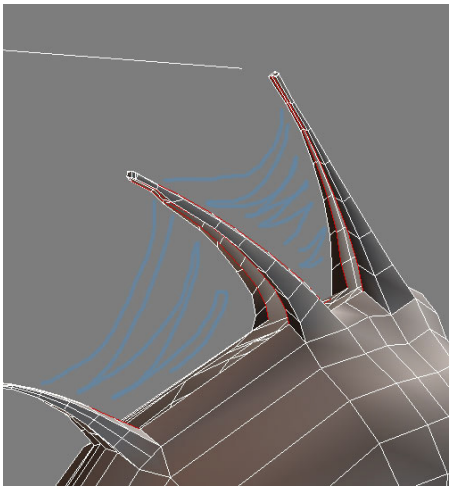


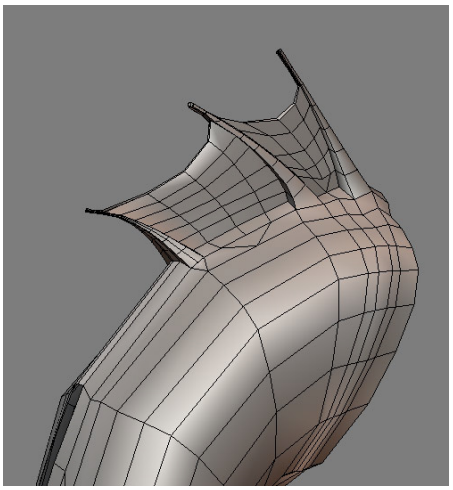


I use the same way to make the small wings by using a new spline for each one.

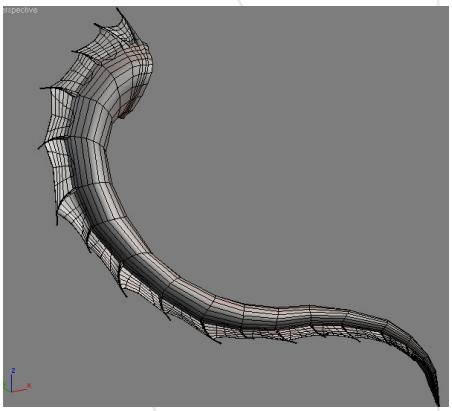




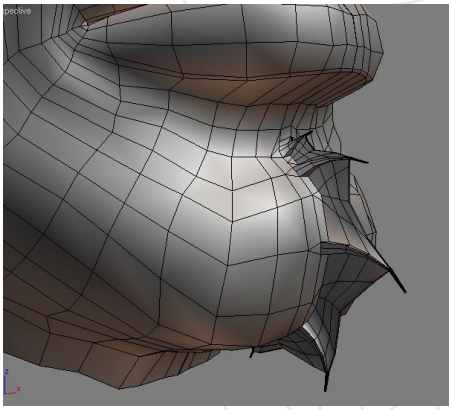


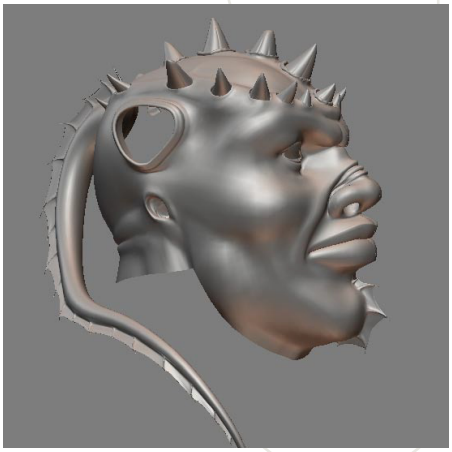


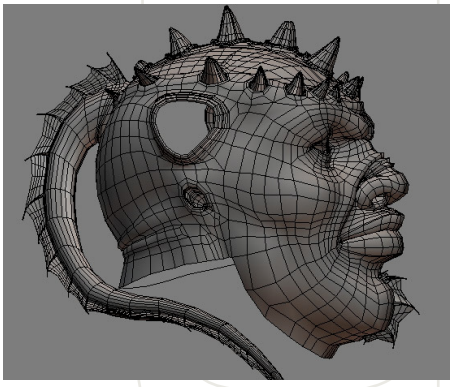
I’ll continue to complete the wings along the spline with the same way.



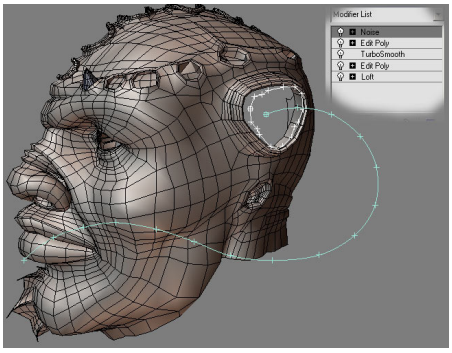
I’ll do the same with the chin.

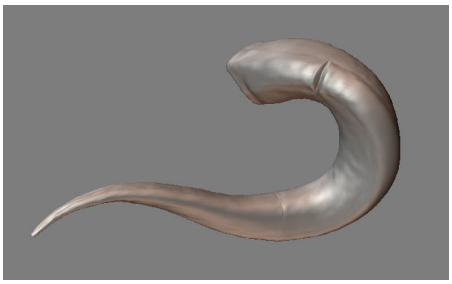




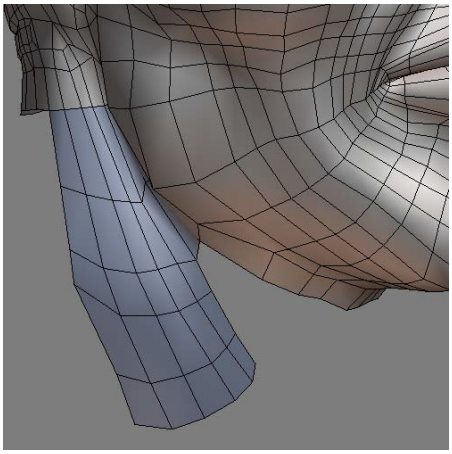


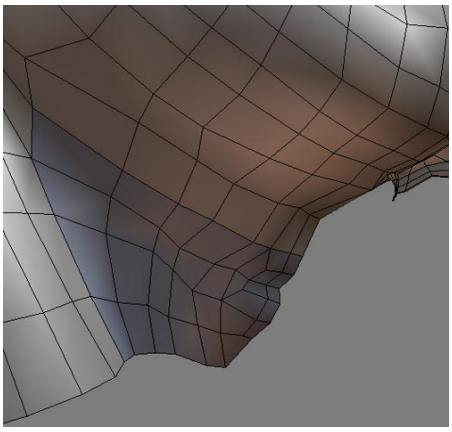
For the horn i'll use the 'loft' modifier with the showing splines.See the 'Modifier List' for the horn.'Turbosmooth' modifier is in Max 7.

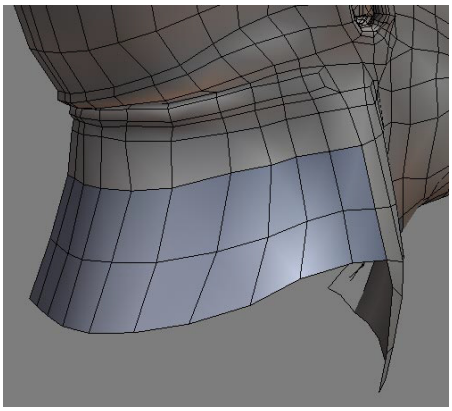


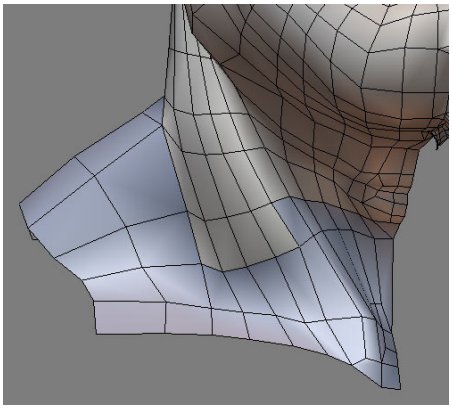


Shaping the neck.

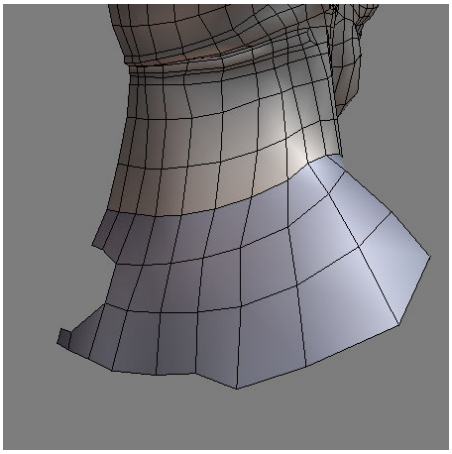




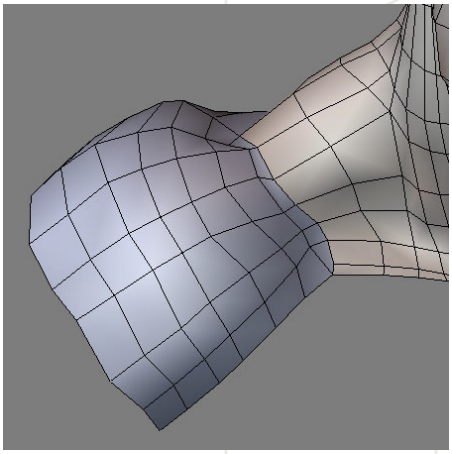


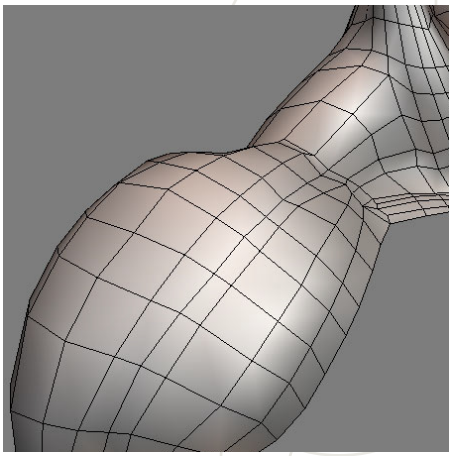


Now for the rest of the body you should use a reference for the anatomy.I have used a human body for the reference.

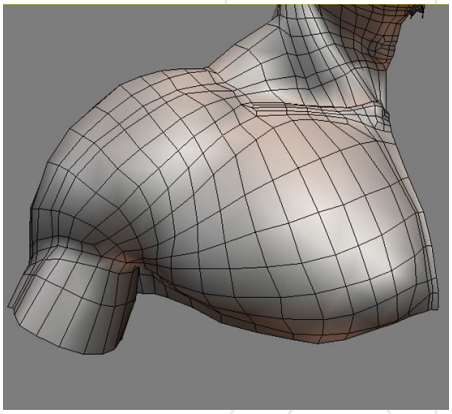


The shoulder.

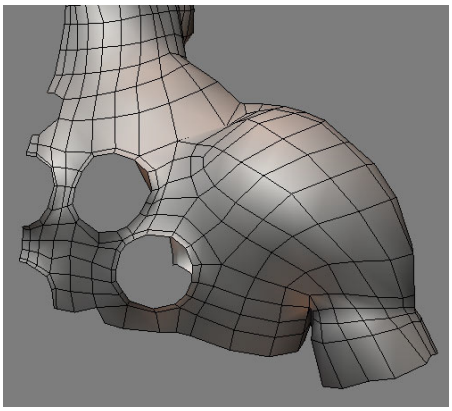


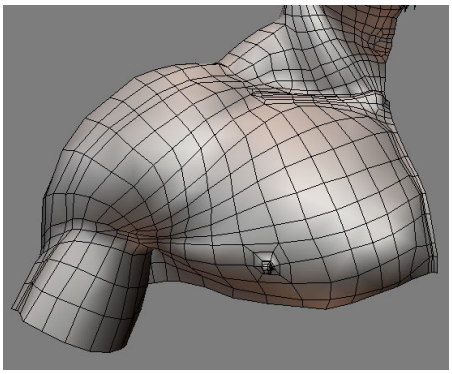


Making the chest.

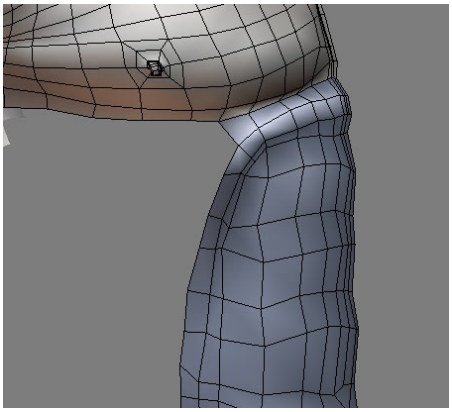


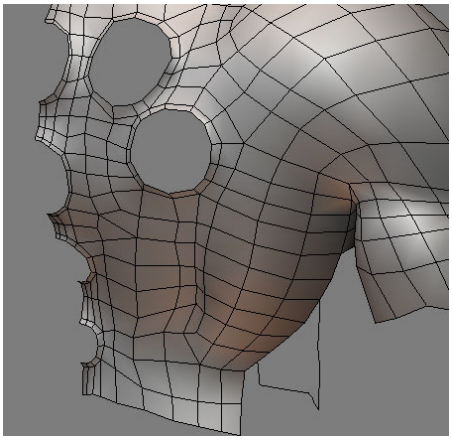
And the back so far with some holes for the big horns.



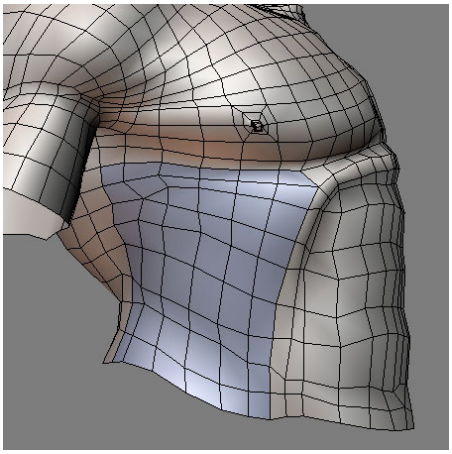


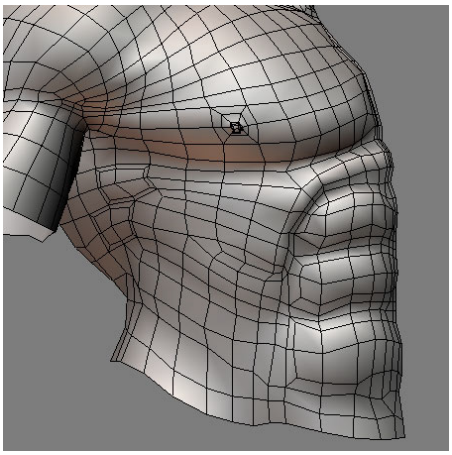
Start making the Rectus Muscle.



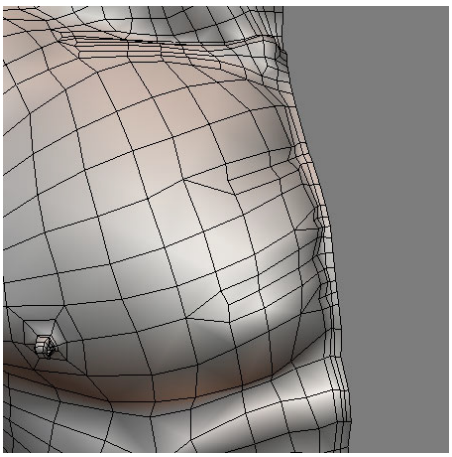


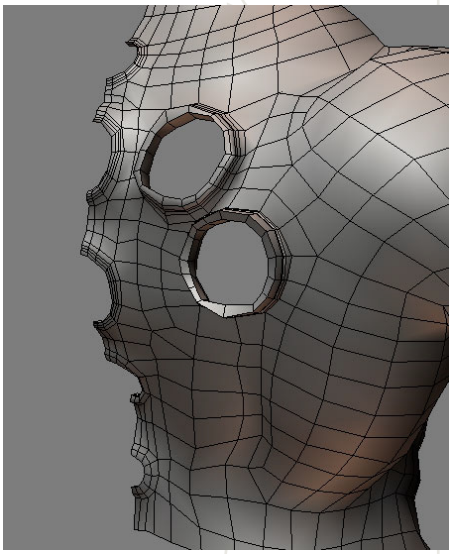
Closing the body.



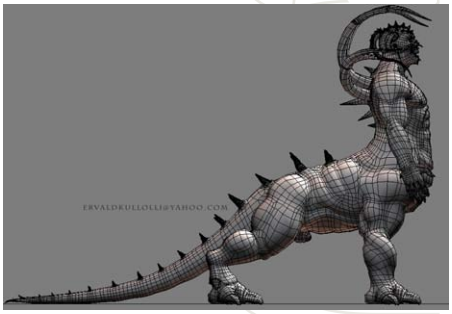


Add more edges.

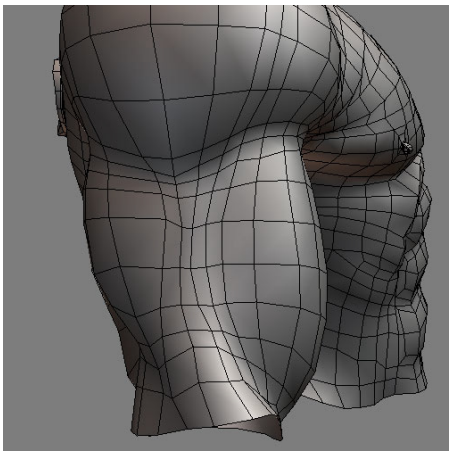


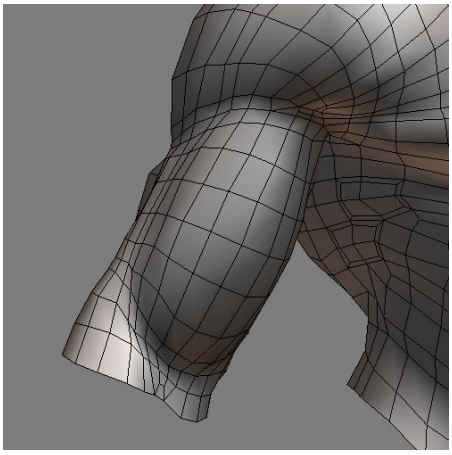


And here is the body done. Now i'll make the arm before i start doing the leg.For the rest of the body including the legs i'll use this reference:

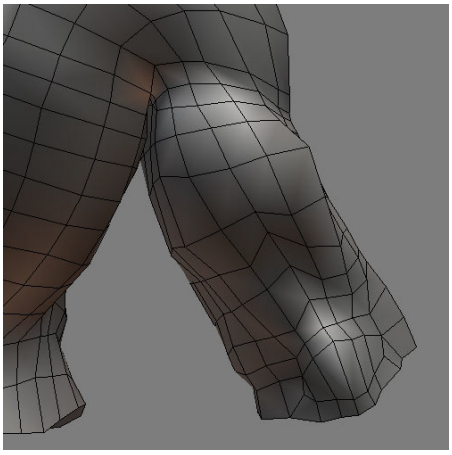


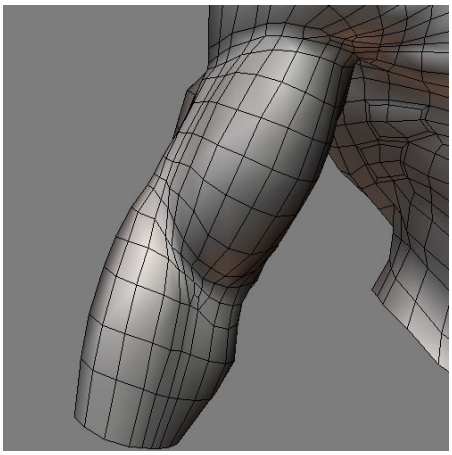
Shaping the biceps.

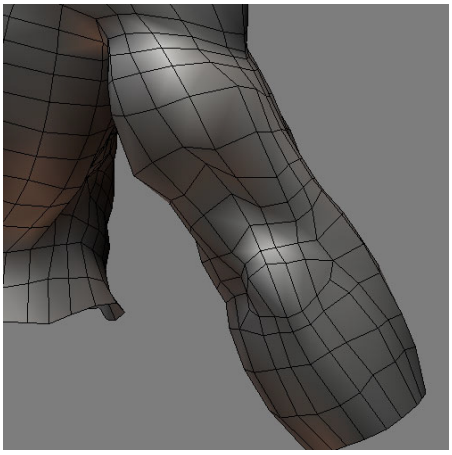


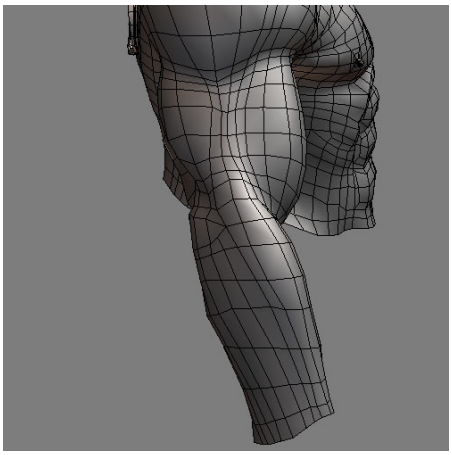


From the back view.



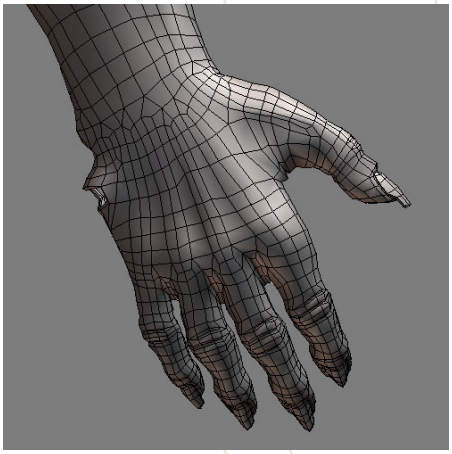




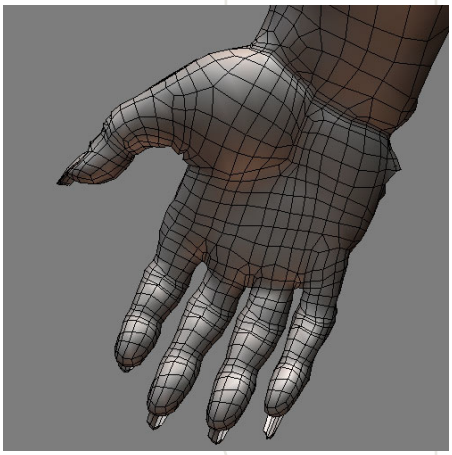


Adding some edges.

I have a basic human hand wich i use it as a start for any kind of hands.

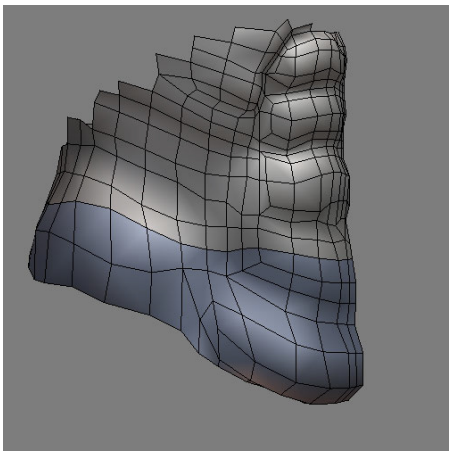


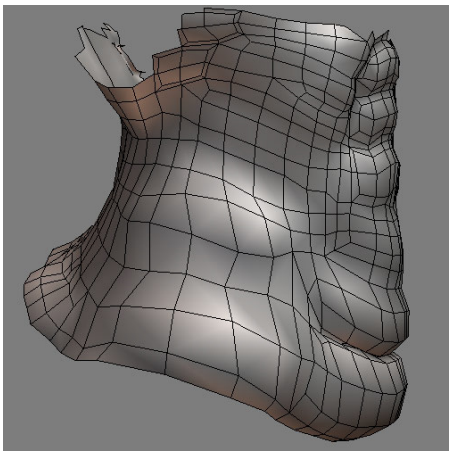
Inside view.

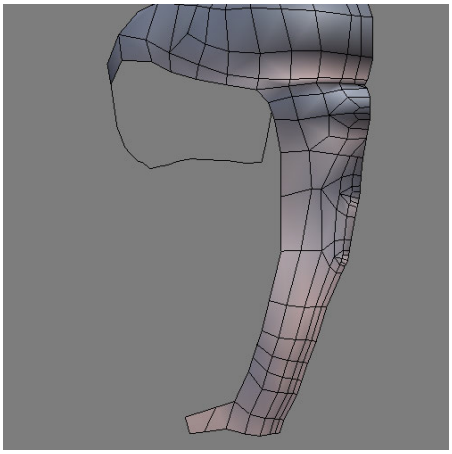


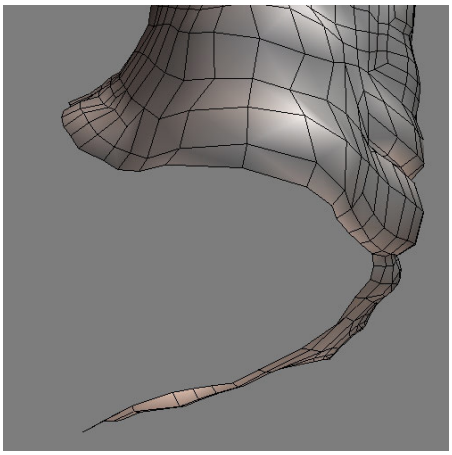
And here is what i have done so far.Now i'm going to shape the leg then the rest of the body.

shaping the stomach.

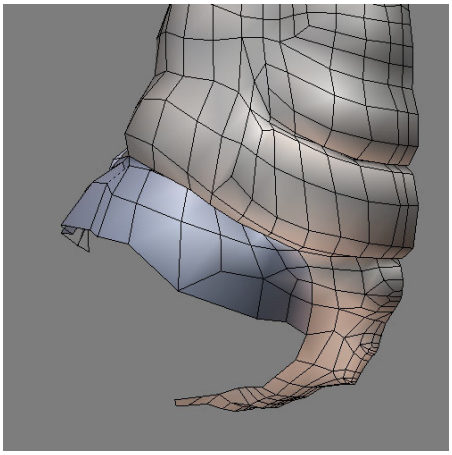


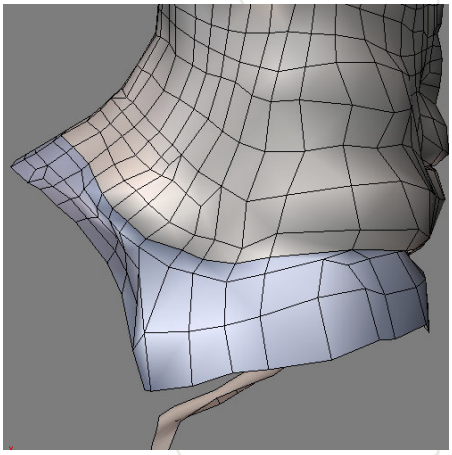


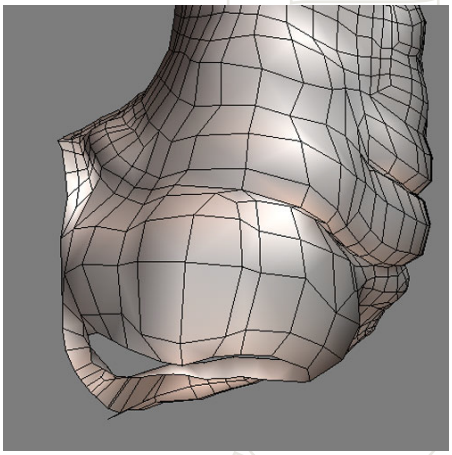




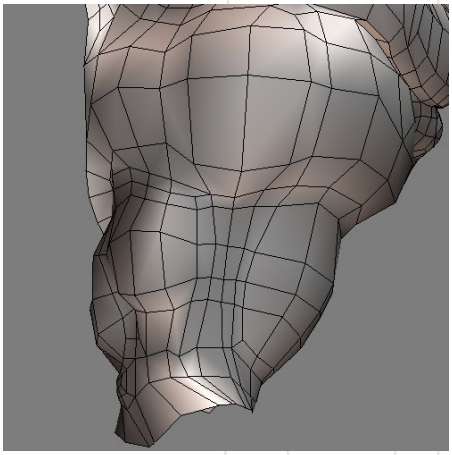
Starting the leg.



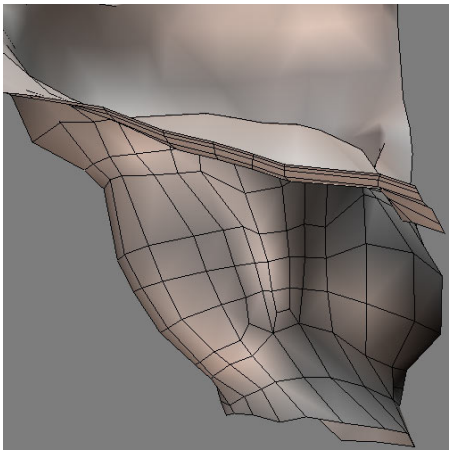




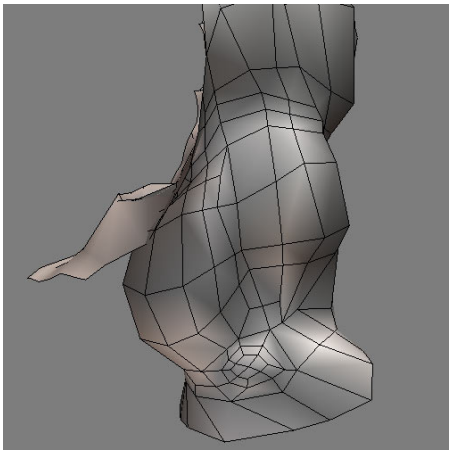
Upper part of the leg from the side.



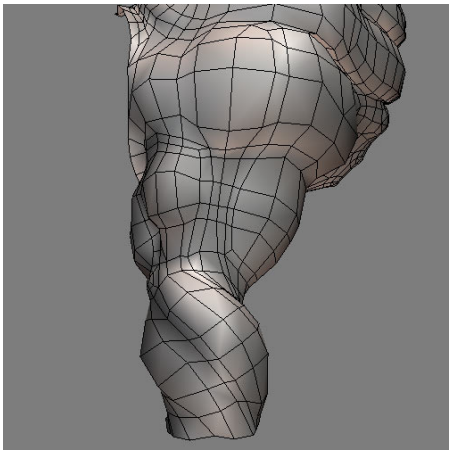
From inside.



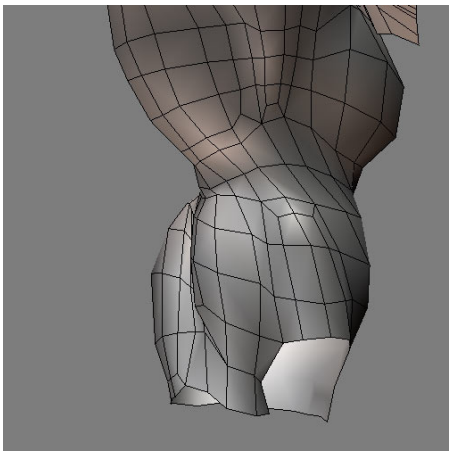
And from the back view.



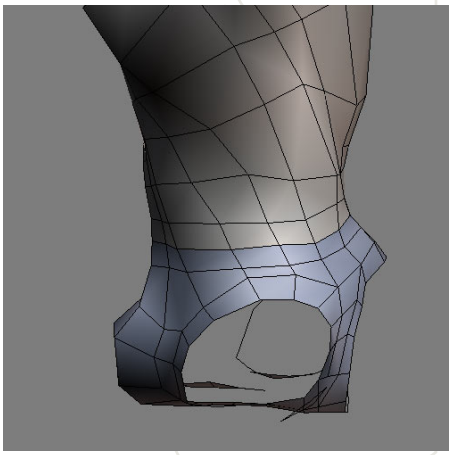
The leg from the side view .



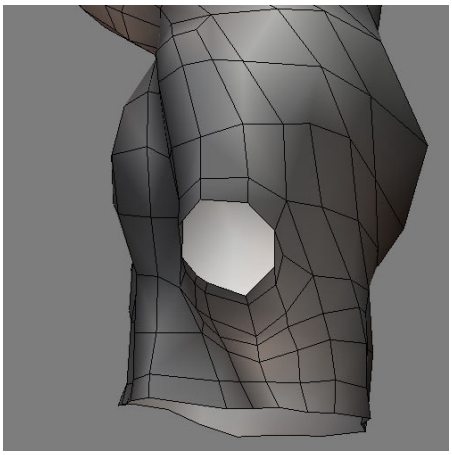
From the inside i'll put a small nail.

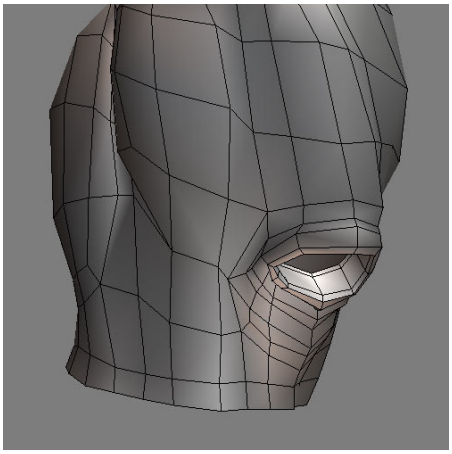


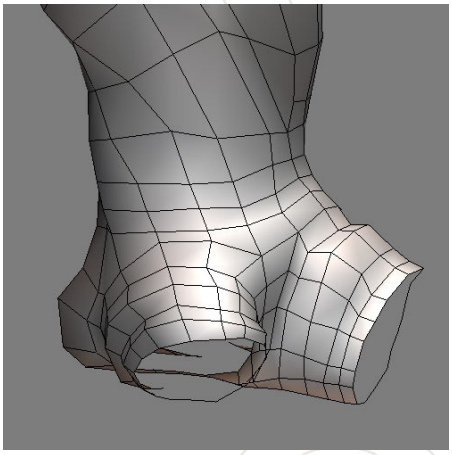
Shaping the hole.



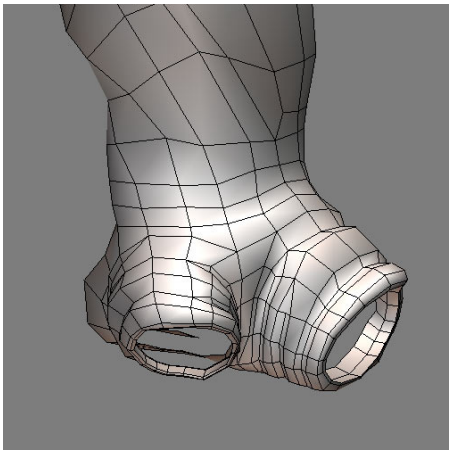
The foot from bottom view.



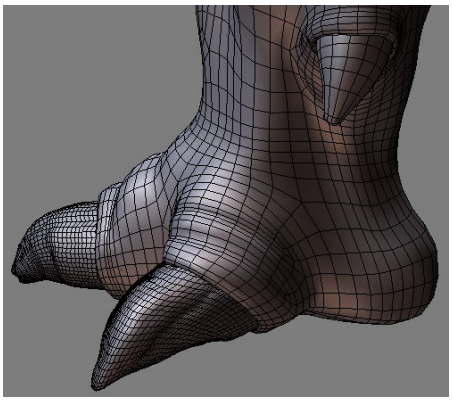




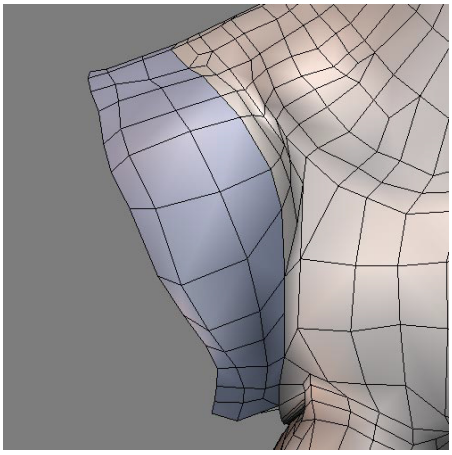
Shaping the foot.

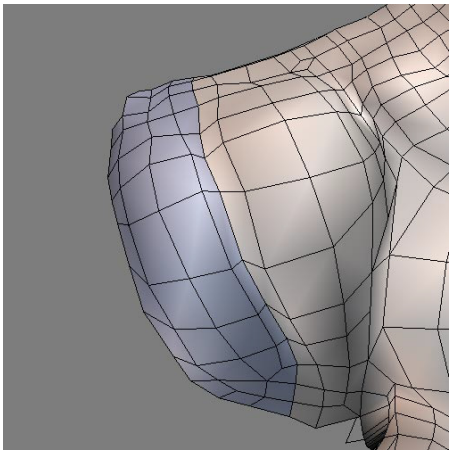


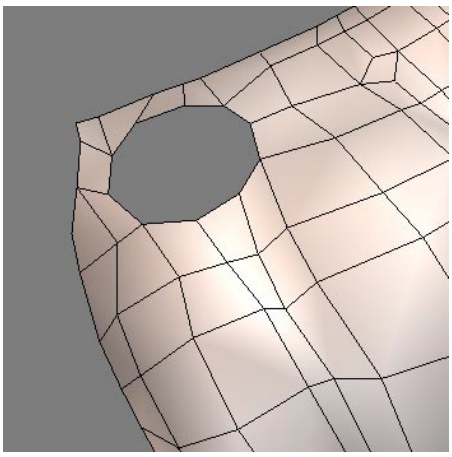
Making the nails.



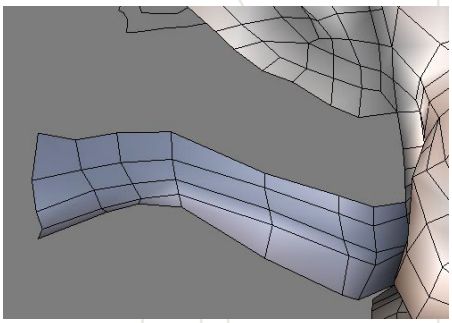
Starting the creature's body.

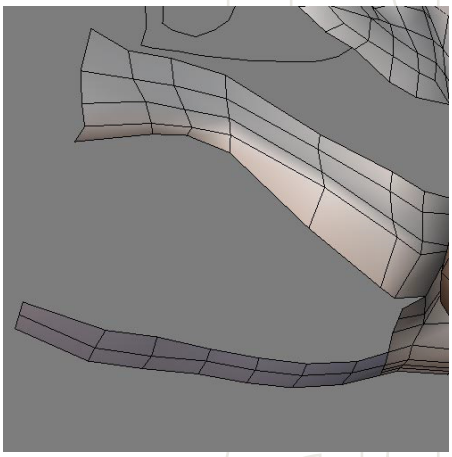




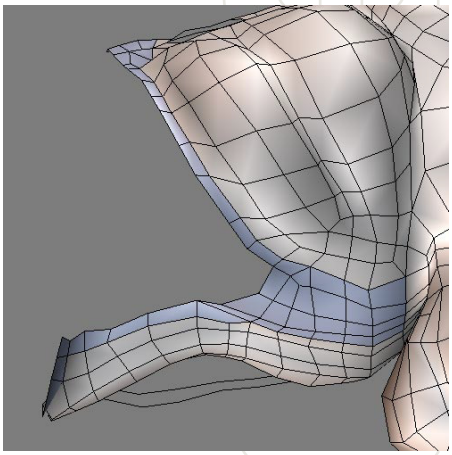


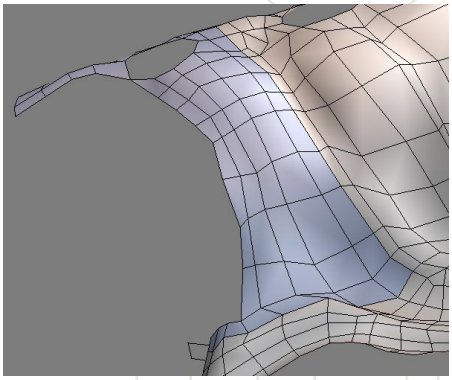
Extruding the edges, using always the reference.



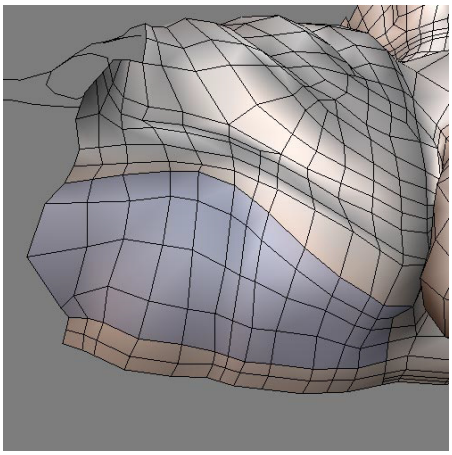


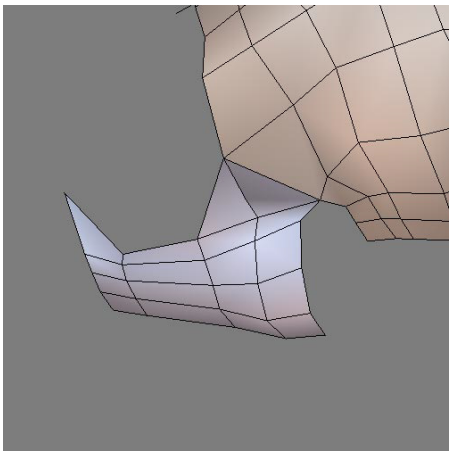
Closing the muscles .

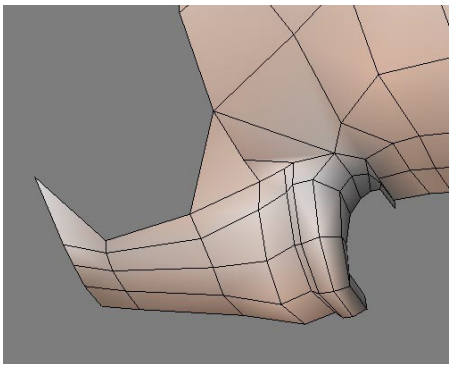


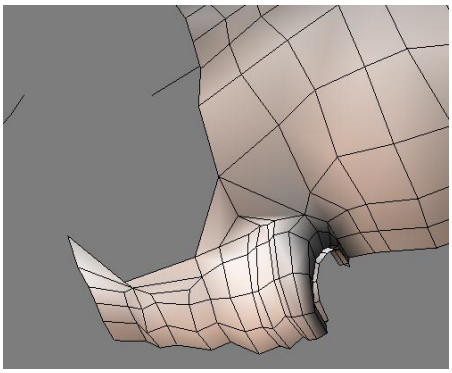


Shaping the stomach.

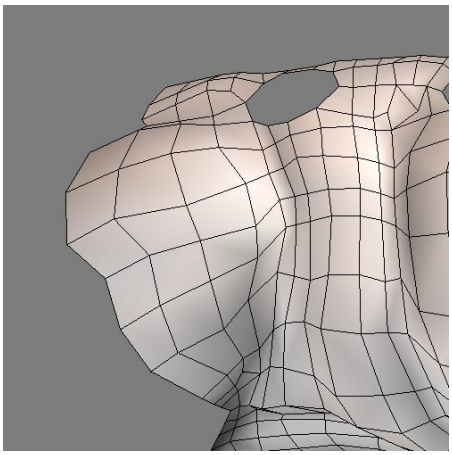


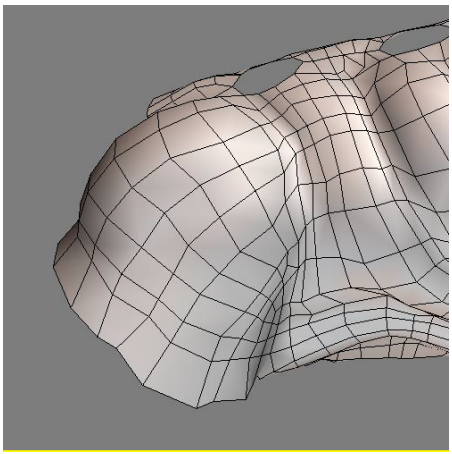


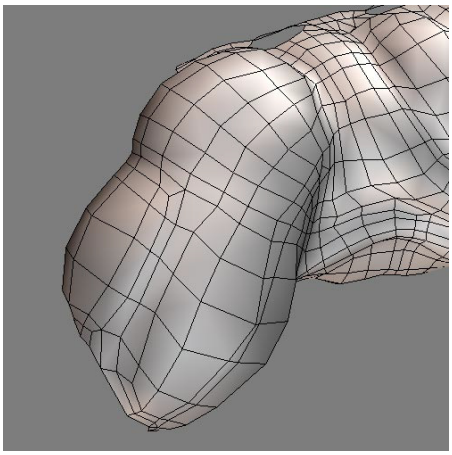




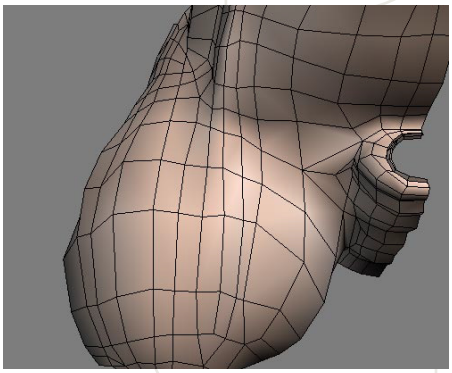
Starting the back leg.



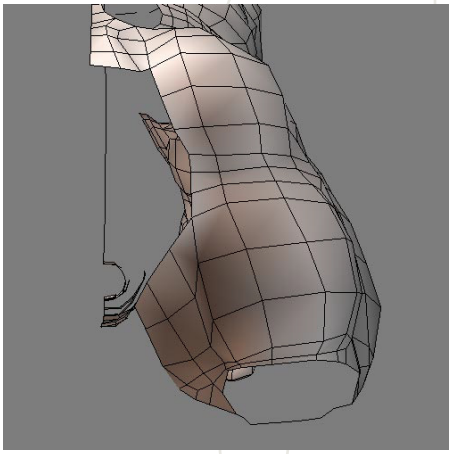




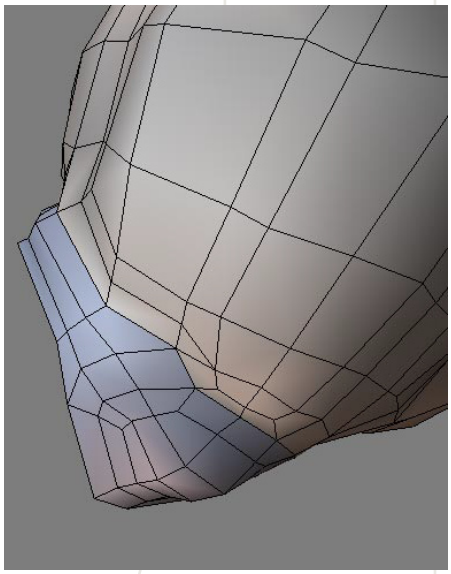
Front view of the leg.

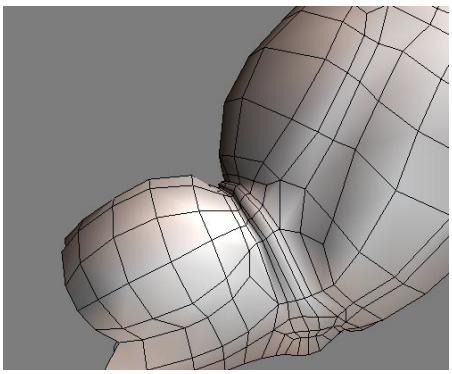


The leg from the back view.

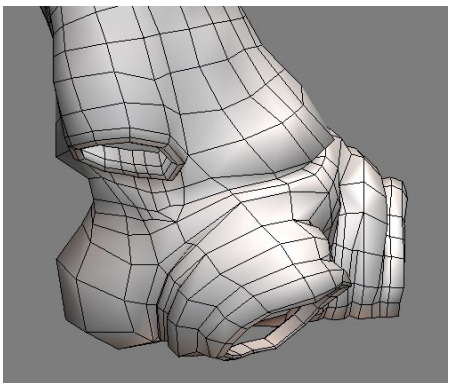


Shaping the knee.

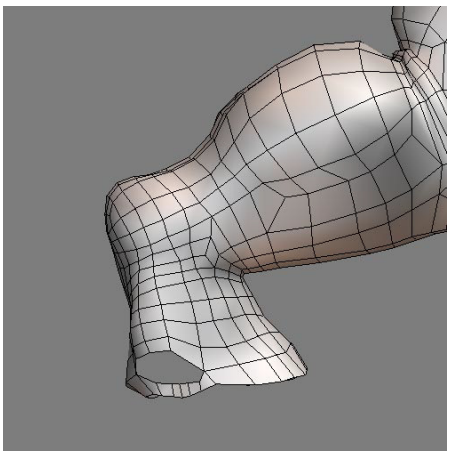


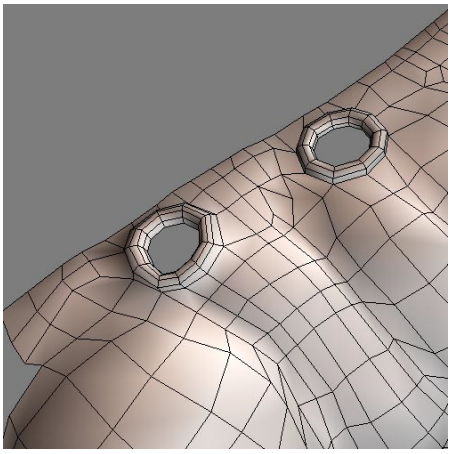


Shaping the foot.

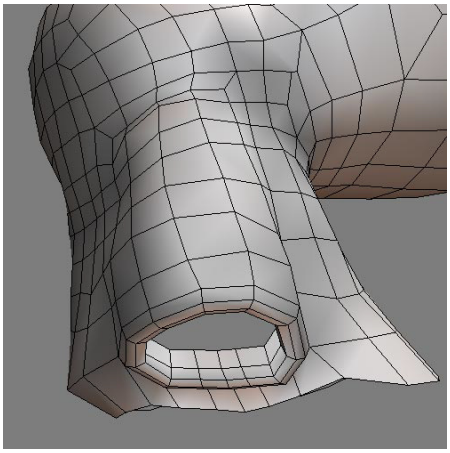


Shaping the holes for the horns .





And this is a wire of what i've done so far.



Now i'll copy the first foot i have and collapse it with the back leg.

The character is almost done.

Here is the final mesh.

Happy modeling.

ERVALD KULLOLLI

totalTextures

v1
General Textures
A Collection of hi-res seamless textures covering a wide variety of subjects including many bonus features.

v2
Aged & Stressed
Meets the demand for stressed, aged, damaged and dirty textures. Again covering many subjects, being hi-res, seamless and having many bonus features.

v3
Bases & Layers
Base textures that are suitable for building up layers or applying straight to surfaces such as stone, plaster, concrete etc. This CD has many bonus features.

v4
Humans & Creatures
Suitable for texturing human and creatures. The textures range from natural, realistic eye, skin and hair textures to bizarre creature skins and eyes.

v5
Dirt & Graffiti
Dirt masks/ maps and graffiti. These have many uses, the main ones being as a mask to mix two textures together or being placed as a layer over an existing texture to add in detail and 'dirty it up'.

v6
Clean Textures
Textures which are 'clean' textures that have little or no 'aged/stressed' elements.

v7
Sci-fi Textures
The texures range from Exterior Spaceship textures to decals and Damage maps

v8
Vehicle Textures
The texures range from Tyre bump maps to cool flame decals. Included are .dxf meshes of some of the more 'common' car objects. These include Alloy Wheels, brake calipers, dials etc.

v9
Ancient Tribes & Civilisations
The texures range from Aztec, Japanese, Medieval, Greek & Roman, Celtic & Viking, Egyptian, Neanderthal, Indian & Islamic, and African.

v10
Trees & Plants
This DVD has trees based on the four seasons, and a variety of plants and grasses and leaves with each one with the very own alpha map which makes them ready to pop into any scene.

v11
Alien Organic
From the wierd and slimey, to more subtle toned skins, these textures are like nothing you have ever seen before.

v12
Around the World Vol 1
Mostly architectural textures, derived from original photography, taken all over the world.

v13
Around the World Vol 2
Mostly architectural textures, derived from original photography, taken all over the world.

v14
Fantasy Textures
Mostly fantasy textures some created from 100% original photography and othes hand painted by our own texture artists.

v15
Toon Textures
Toon and stylised textures. The textures fall into 'sets' hand crafted by our artists, each set has a continious style throughout and contain colour and bump maps which range from leaves to tiles and from wood to windows.

A Superb range of 15 high quality texture collections for all purposes.

Built using a HTML interface which will run in any web browser on any platform.

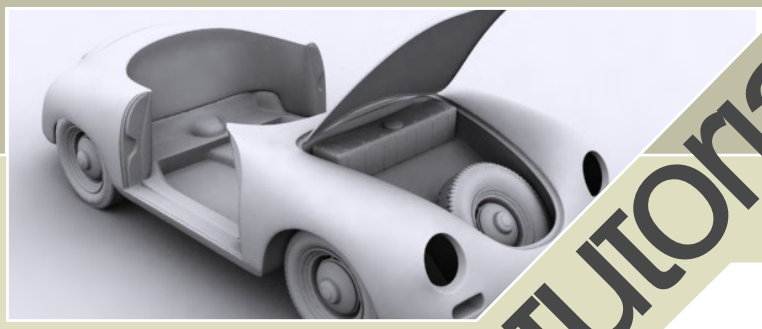
Full quality JPEG files making them compatible with all 2D and 3D applications.

Royalty free for use on any project commercial or otherwise & can also be modified.

up to 25% discount

when purchasing any multiple items

visit www.3dtotal.com/textures for further information and purchase

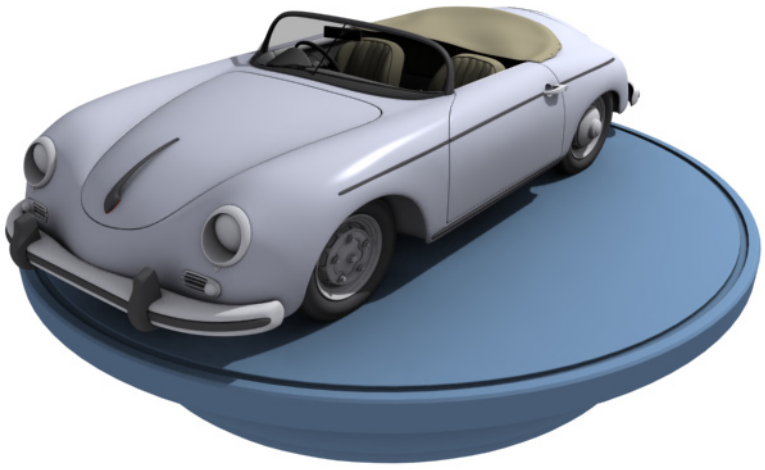


tutorial

THIS MONTH:
Part 1: Modeling the Car Body pt 1

NOVEMBER ISSUE:
Part 2 : Modeling the Car Body pt 2

DECEMBER ISSUE:
Part 3 : Modeling the Interior, Accessories & Wheels

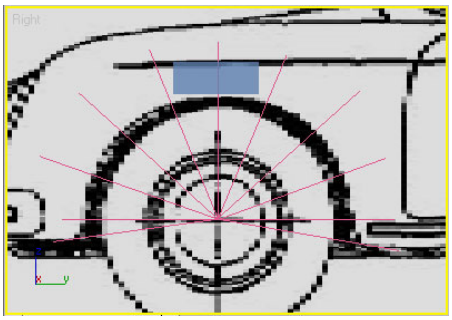


THE PORSCHE 356

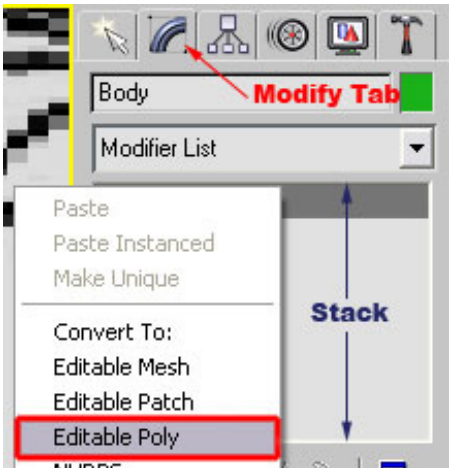
BY KARABO LEGWAILA

1. First of all, this tutorial is not designed for those who have no experience with 3D studio max. If you are just beginning to use Max, then I suggest you go over my Fiat 500 tutorial before trying this one as it may seem like I don't explain much and move very fast here. If you have done the Fiat 500 tutorial then this should present no problems for you. Secondly, I'm not going to go into super fine detail in this tutorial due to time constraints. However, if you want to add more detail than I have added, then feel free to do so using the techniques you learn.

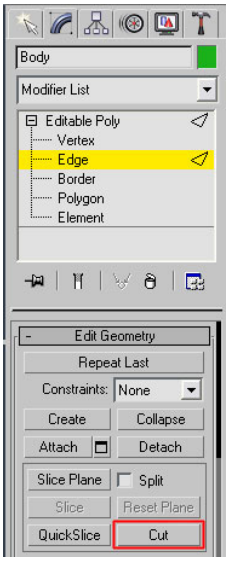
2. We are going to start with the front wheel arch. The first thing to do is to draw a bunch of guide lines from the center of the tire outwards as shown in the picture by the pink lines. This is not really necessary but I find that it makes it easier to get a good round shape for the wheel arch and it will make your mesh even in that area. After drawing the lines, you can then lay down the first polygon as shown by the blue rectangle. Make sure that the polygon has 1 length seg and 1 height seg. Also turn on "Edged Faces" by clicking on the top left corner of the viewport and selecting "Edged Faces."

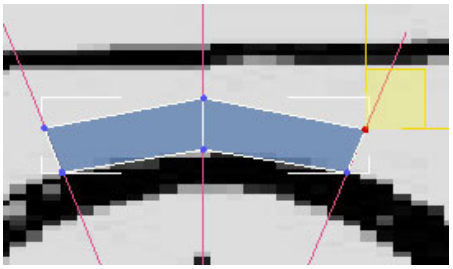


3.With the polygon selected, select the modify tab and right click on the word "Plane" in the stack and select "Editable Poly" from the menu that comes up. This sets up the plane for polygon operations. You are now ready to begin modeling the car

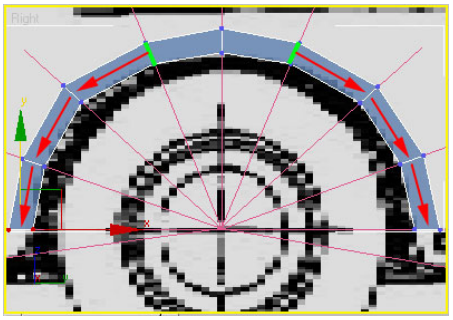


4.Split the polygon down the middle by selecting "Edge" from the Editable Poly options in the stack and then clicking on the "Cut" button lower down the window. Now click the top edge of the polygon followed by the bottom edge to split the polygon. Now switch to vertex mode and move the vertices to the nearest lines as shown in the picture. You have now started to shape the wheel arch.

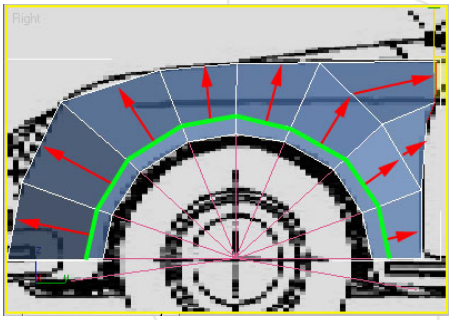




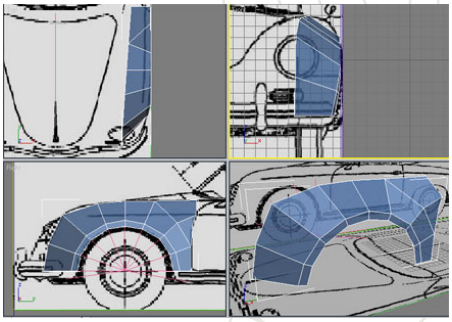
5.Now you need to do a series of extrusions to get the basic shape of the wheel arch. Go into "Edge" mode and select one of the edges shown in green. Hold down shift and drag it in the direction of the red arrow towards the nearest guide line. Adjust the vertices to go along the guide line. Go back to edge mode and hold down shit and drag the edge out again and adjust the vertices. Keep doing this until you have the arch as shown in the picture. The beauty of 3D Studio Max allows you to extrude edges quickly and easily by holding down shift and dragging the edge where you want it. You will appreciate this feature more as you build the car.



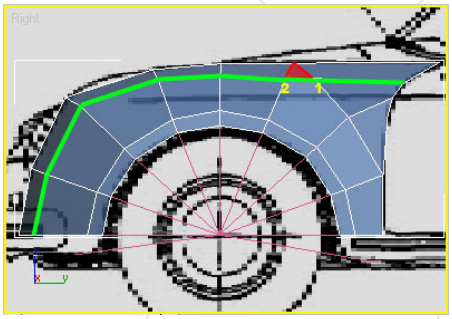
6.Now, using the previous method, extrude out the edges shown in green in the direction or the arrows. Adjust vertices as needed.



7.Now this might look OK from the side view but you have to make sure it looks OK from the other viewports too. You have to align the polygons with the blueprints. Start with the top viewport and adjust the appropriate vertices as shown.

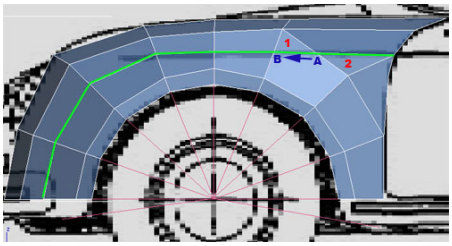


8.Now the shape is starting to come out but there is not enough detail at this point so it's time to cut some detail into it. Make the cuts shown in green. Now adjust vertices to flesh out the shape. There is a 3 sided polygon that is shown in red that we will have to deal with. To do this, go into vertex mode and select click the "Target Weld" button. Now click the vertex shown by the yellow number "1" then click on the vertex shown by the yellow number "2." What this does is it essentially moves vertex 1 to vertex 2 and then merges them into one vertex. This get's rid of the triangle.

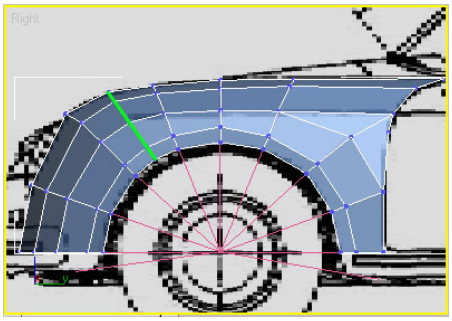


9.Make the new cuts shown in green and adjust vertices as necessary. You will notice

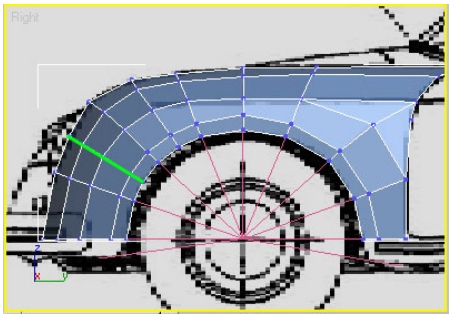
that in making these cuts you create two triangles shown by the red numbers. This is easily fixed my target welding vertex “A” to vertex “B.” This will result in another triangle being formed but that one is OK for now so just leave it as it is. We will get rid of it later.



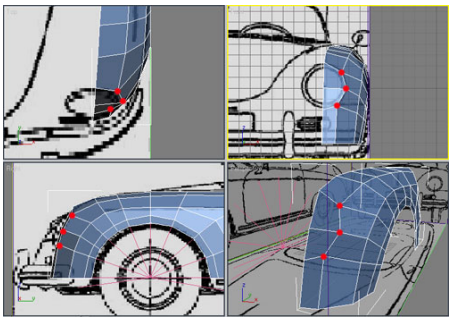
10.More detail is needed in the front. Instead of using the cut too that we have been using so far, there is another tool that will work better in this case. Next to the “Cut” button there is a button labeled “QuickSlice.” This button works like a cut but cuts in a straight line across all polys that it crosses. Click the button and then click at one end of the green line then click at the other end to do a quickslice.



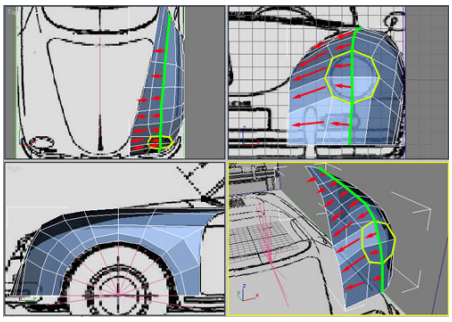
11.Do another quickslice as shown by the green line. This slice is going to help us shape the light. Adjust vertices as needed to get a nice smooth shape.



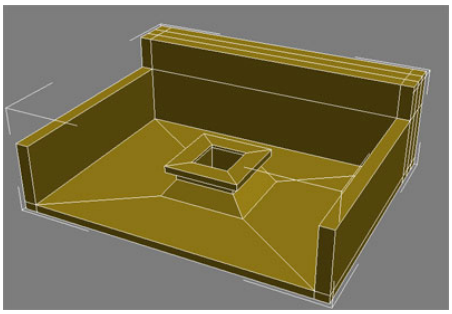
12.Now adjust the vertices shown in red so that you start to shape out the headlight. Don’t worry if it doesn’t match up perfectly with the blueprints. We will be tweaking it later.



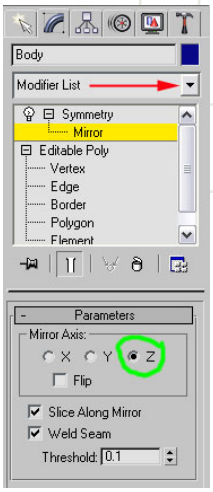
13.Now we are going to start moving faster because most of the stuff we do from here on out is just repitition of what we have already been doing. Starting with the edges shown in green, shift-drag them twice and then adjust vertices to get the shape shown in the pictures Also adjust vertices to form the shape of the headlight as shown by the yellow octagon. When smoothed, the headlight should be perfectly circular so all the sides of the octagon should be the same. A little trick for doing that is to draw an n-gon with 8 sides in the front viewport approximately the size of the headlight and then adjust the vertices to line up with each corner of the n-gon. When smoothed, there should be a perfect circle for the headlight.



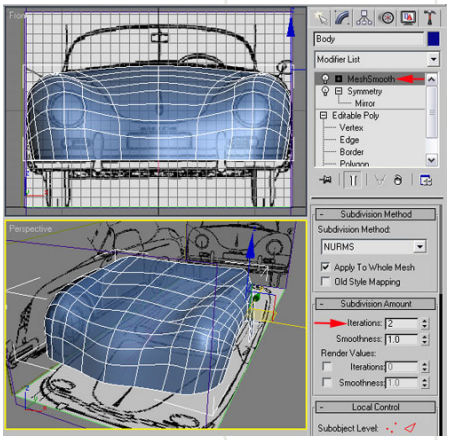
14.Make one big extrusion all the way to the center of the car starting at the edges shown in green. Make sure that the x-coordinates of the vertices at the center of the car are set to zero.



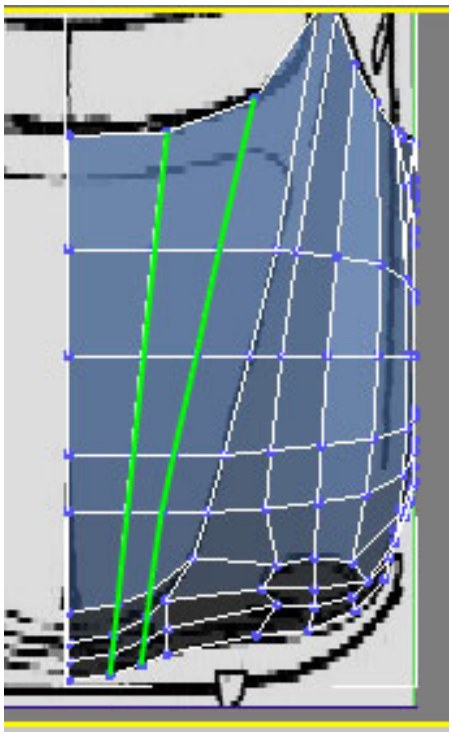
15.A nice feature that was included in Max beginning in version 5 is the “Symmetry” modifier. This allows you to be able to see both halves of the car even though you model only on one side. Before version 5, you would have to mirror the geometry of the car as in instance so that any changes made to one side would be reflected on the other side. This worked fine but the problem was that there was always a seam down the middle of the car. With the Symmetry modifier, you can set it to weld vertices within a certain range thus allowing you to see the whole car without the annoying seam down the middle Select “Symmetry” from the modifier list shown by the red arrow. This adds a the Symmetry modifier to the top of the stack. Click the “+” to open the modifier and select “Mirror.” This activates the mirror gizmo in the viewport. Move the gizmo in the X-direction and set it’s X-coordinate to zero to make it lie at the center of the car. Now the car has it’s other half with no seam down the middle. Make sure the mirror axis is set to Z.



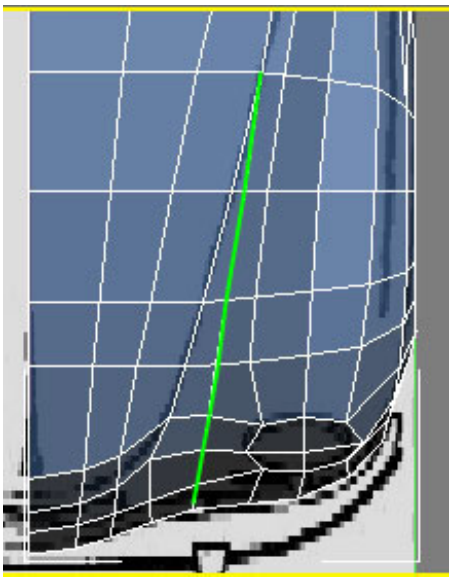
16.You can also add a “MeshSmooth” modifier to the stack so that you can look at what the car looks like smoothed. Set the iterations to 2, which should be good enough for the purposes of this tutorial. You can set it to 3 for very close up shots of the car but generally smoothing to 2 iterations is usually enough. The picture shows what the car now looks like with both Symmetry and MeshSmooth modifiers. The front is starting to shape up but there is still some detailing left to do.



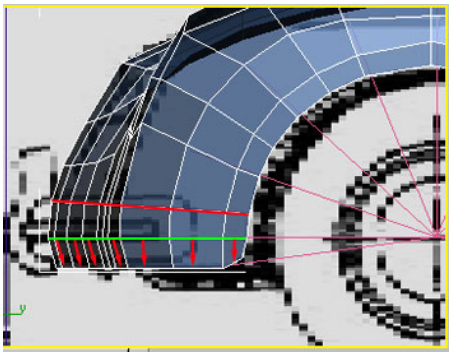
17.Make the cuts show in the green to add detail to the hood of the car. Adjust vertices as necessary to get a good shape.



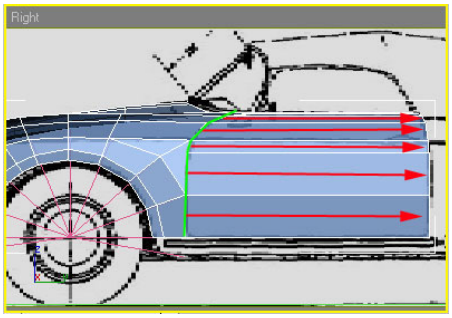
18.Make the cut shown in green and adjust vertices as necessary.



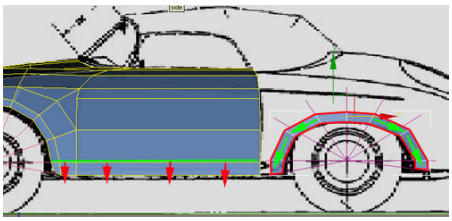
19.Extrude the edges in green downwards as shown by the red arrows and then make the cuts shown in red. Adjust the vertices as necessary.



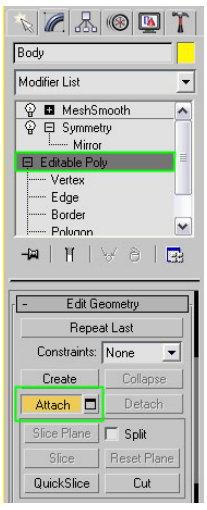
20.It's time to start moving towards the rear of the car. Select the edges shown in green and hold down shift and drag them to the edge of the door in the blueprint. Adjust vertices in all veiwports to shape the door.



21.Extrude the green edges downwards as show by the red arrows.

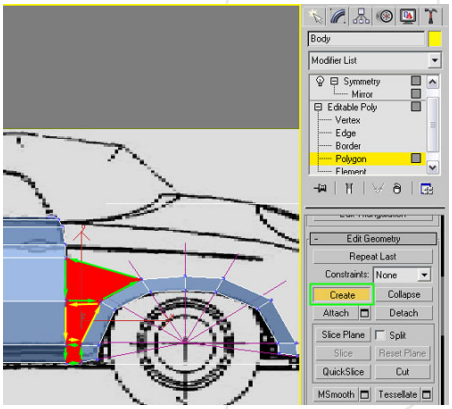


Next create a new polygon at the rear wheel arch. Now shape the rear wheel arch the same way that we did the front wheel arch at the beginning of the tutorial. Just do some extrusions and vertex adjustments as necessary in all viewports to get the correct shape as shown by the red outlined polygons and green arrows.



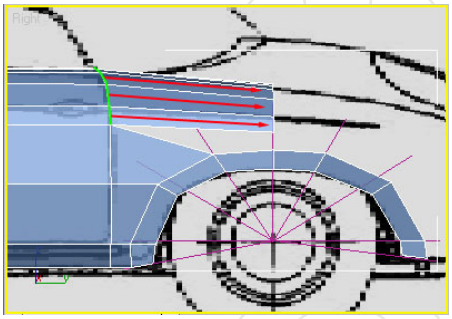
22.Now we have to make the rear wheel arch part of the same object as the rest of the car since they are two separate objects right now. Select the body of the car and select "Editable Poly" in the stack. Click the button labeled "Attach" and then select the rear wheel. This makes the rear wheel arch part of the rest of the car.

23.Now that the rear wheel arch is connected, we need to bridge the gaps with new polygons. We are going to use a new tool for this. Select "Polygon" from the stack and then lower down the panel, click the "Create" button. Now starting at the bottom, make the lowest red polygon by clicking the surrounding vertices in an anti-clockwise order as shown by the vertices i.e. click the bottom left vertex, followed by the one to the right of it, then the one above, then the one to the left of that and then back to the first one you clicked. Do the

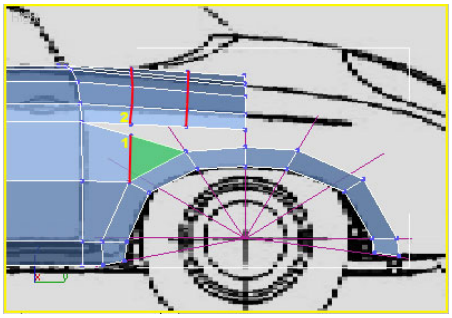


same for the other two polys shown in red.

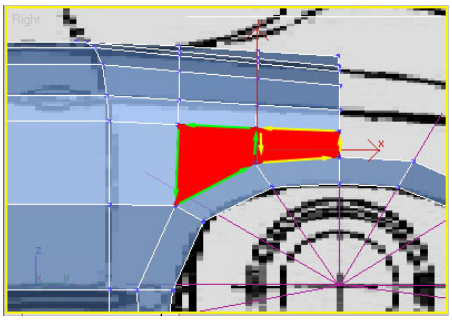
24.Make the extrusions shown in the picture making sure you adjust vertices in all views to get a good shape.



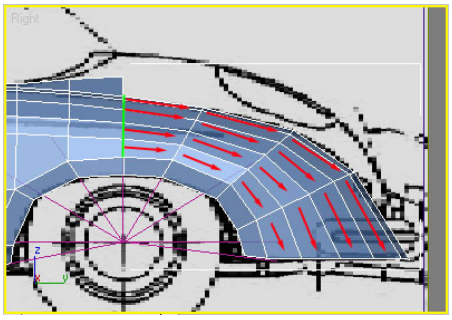
25.Make the cuts shown in red. Delete the poly shown in green. Target weld vertex 1 to vertex 2.



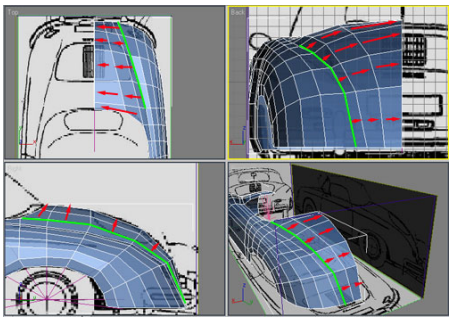
26.Create the two red polys like we did previously. Make sure to create them by clicking the vertices in an anti-clockwise order otherwise the normals of the polys will be reversed.



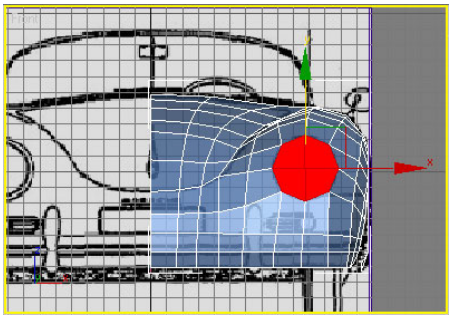
27.Make the extrusions shown in the same was as we have been doing and adjust vertices as required.



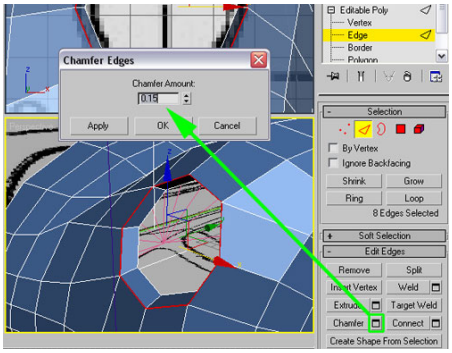
28.Do the extrusions shown to shape the rear area of the car. Make sure that the vertices as the center of the car have and x-coordinate of zero.



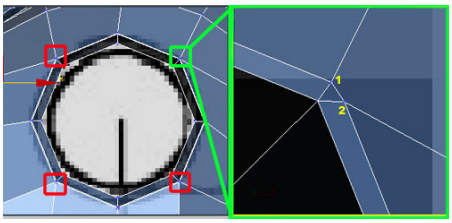
29.Now back to the front of the car. Select the headlight polys and delete them. Select the edges around the headlight and extrude them inwards a little.



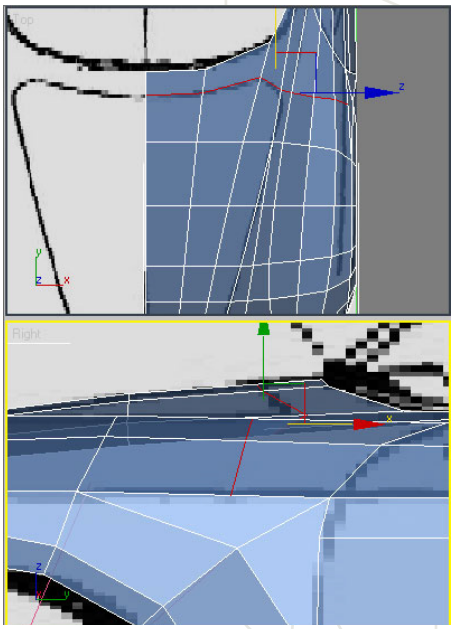
30.Select the edges shown and then click the little button next to the chamfer button. The “Chamfer Edges” dialog box will pop up. Change the chamfer amount to a small amount, I used 0.15 and that worked well in this case. Chamfering the edges serves to make the edges sharper when the car has been smoothed. If you smooth the car now, you will see that there is now a sharper edge around the headlight region but you will also notice that it’s not perfect. This is because the chamfer operation created some extra vertices that are not needed. We are going to have to what I like to refer to as “Vertex Cleanup.”



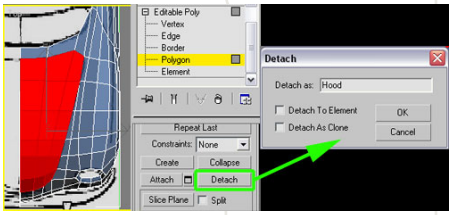
31.Zoom into part of the headlight as shown and you will notice that there is a triangle of vertces. There need not be 3 vertices there but only 2 so we need to weld two of them together. Target weld vertex 2 to onto vertex 1 and then do the same for the vertices in the remaining red squares. Now when you smooth it, it should smooth perfectly.



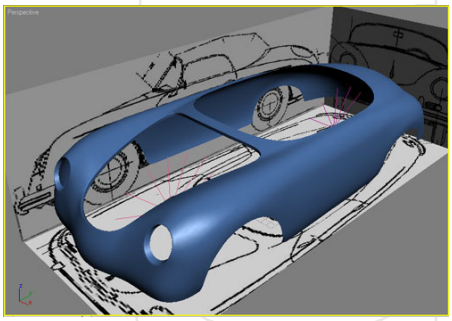
32.Now we need to begin dealing with the hood. Make the cut shown in red



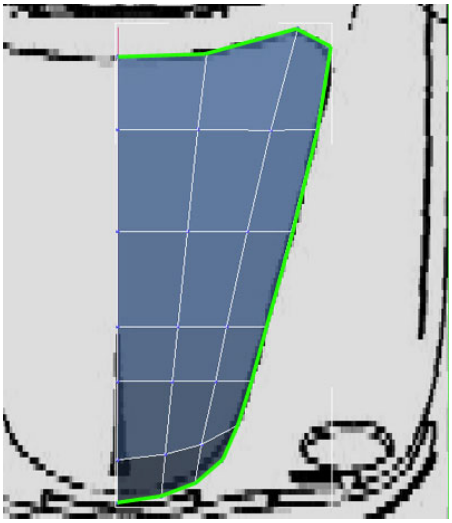
33.Now select all the polygons that make up the hood and click the “Detach” button. When the little window comes up, name it “Hood” then click ok. The hood now becomes its own object, independent from the rest of the car.



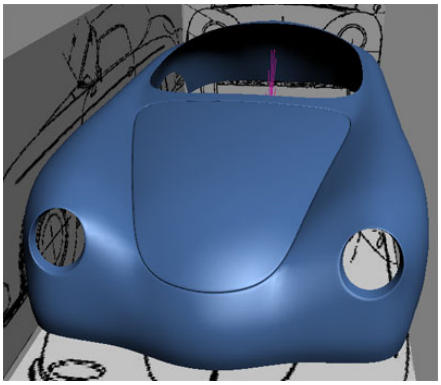
34.Select the newly detached hood and right-click on it and select “Hide Selection.” This will remove it from view since we don’t need it right now.Select the edges around the hole of the hood and extrude them inwards a little to create a lip for the hood area. Chamfer the edges by the same amount that you chamfered the headlight area to make the edge sharp. Perform any vertex cleanup that is required. When smoothed, the car should now look like the picture.



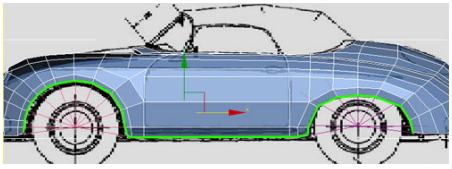
35.Now you need to unhide the hood from earlier. Right-click in the viewport and select “Unhide All” from the menu. Select the body of the car and right-click and select “Hide Selection.” This will leave just the hood visible. Select the edges shown in green and extrude them downwards a little to create a lip on the hood. Select the same edges again and chamfer them by the same amount that you chamfered the around the hood on the body of the car. Add a Symmetry and a MeshSmooth modifier to the hood. If you have done everything right, the hood should fit in the car perfectly.



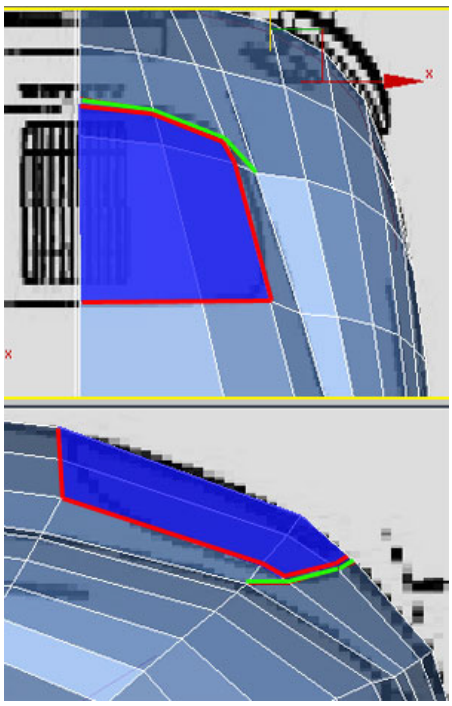
36.Once again, if you smooth everything, you should have a nice seam around the hood like what is shown in the picture.



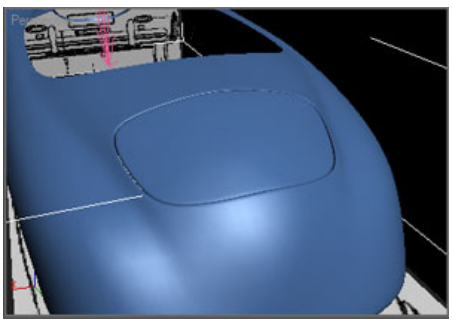
37.Next we are going to add a lip to the bottom of the car. We are going to do pretty much the same thing we did for the hood. Select the edges around the front wheel arch all the way back to the rear wheel arch as shown and extrude them inwards a little. Make sure you only extrude inwards a very small amount. Do the same for all the remaining edges around the bottom of the car. Chamfering is not necessary in this case.



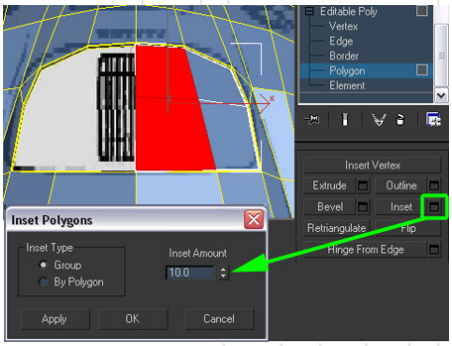
38.Time to work on the trunk area in the same way that we worked on the hood. Cut in some edges on the back as shown by the green lines. Then select the polygons shown in blue and detach them from the mesh as you did the hood. Select the detached trunk polys and hide them to get them out of the way. Now back on the body of the car, select the red egdes as shown and extrude them inwards a little to create a lip for the trunk. Chamfer the edges as you did before. Now unhide the hood and do the same. If you don’t remember how, just go back to the hood section and and follow the same steps. Make sure to tweak things to your liking.



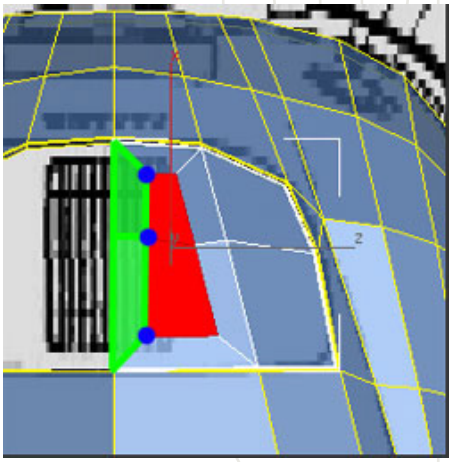
39.If you did it right, the trunk should look something like the picture.



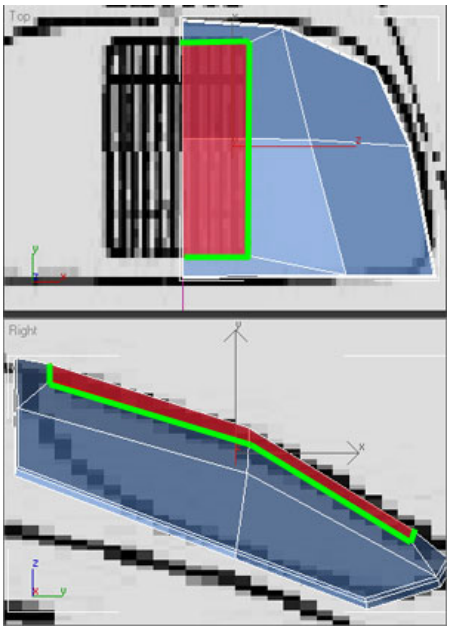
40.You will notice that the trunk has a grill on it because the engine of this car is in the back, not the front like most cars. The next step is to make the hole for the grill. We are going to use a new tool called “Inset” to do this. Select the polys shown in red and then click the little button shown next to the button labeled “Inset.” The “Inset Polygons” dialog box will appear. For the inset amount, I used a vaue of 10 but it’s not really important.



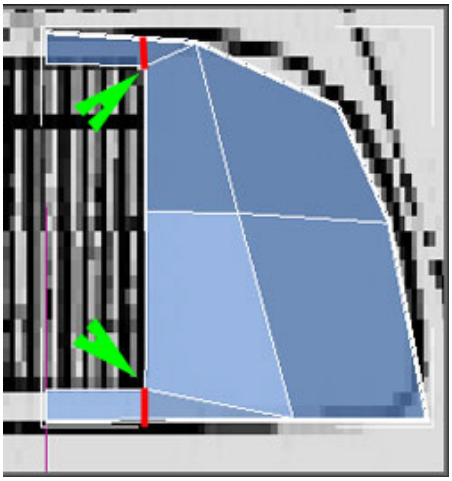
41.The inset opertation produces the polygons shown in red. Delete the polygons outlined in green and move the blue vertices to the center (i.e. set their x-coordinates to zero.) Make sure you do the necessary vertex tweaking to maintain the proper shape.



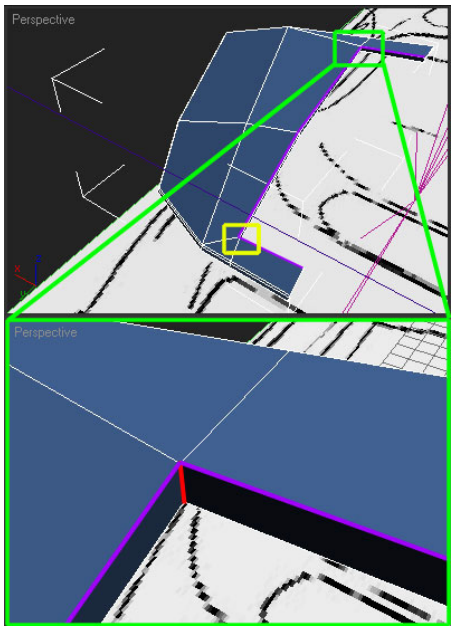
42.Select the red polys shown and delete them. Select the green edges and extrude them inwards a little.



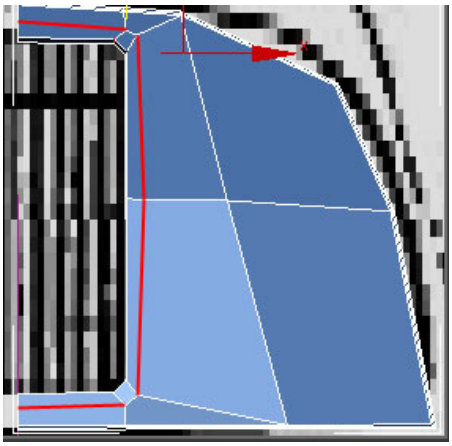
43.Now we are going to have to make some adjustments to the mesh to get good results when it is smoothed. Make the cuts shown in red. In the next step we are going to work on the corners shown by the green arrows.



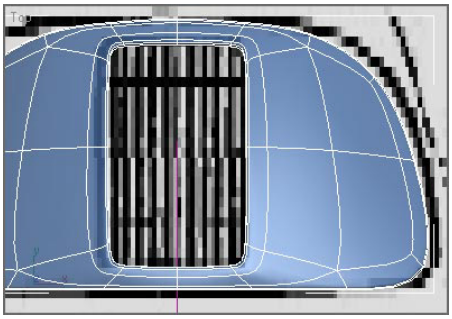
44.Now we have to set up the corners of the hole. Zoom into the area shown and select the edge shown in red. Chamfer the edge to a value of 2. Do the same for the other corner shown in the yellow square. Chamfer the purple edges around the hole by about 0.3.



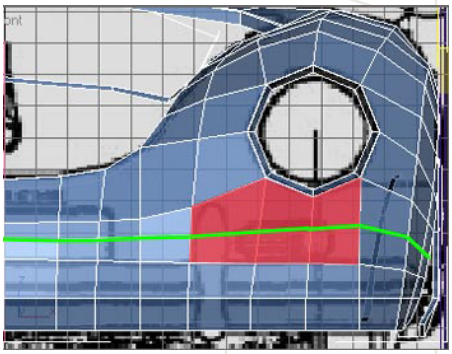
45.To further clean up the geometry, make the cuts shown in red to get rid of the five sided polys.



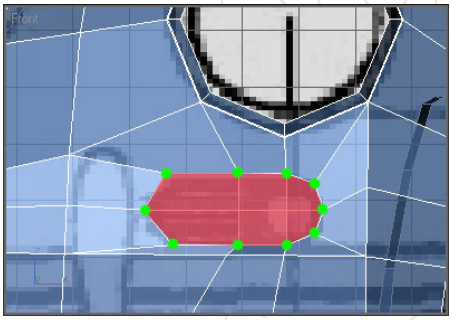
46.When smoothed, you should get a nice shape like shown in the picture.



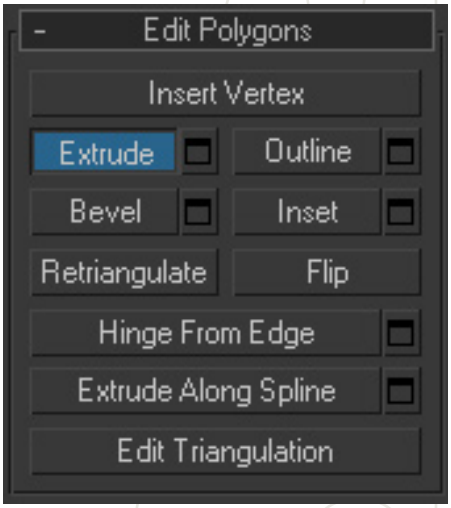
47.Back to the front of the car. We need to make holes in the car for the indicator lights. Start by making the cuts shown in green and adjusting vertices as required. Select the polys shown in red and inset them by any amount.



48.Adjust the new vertices to shape out the indicator light as shown in the picture by the green dots. Select the polys shown in red.

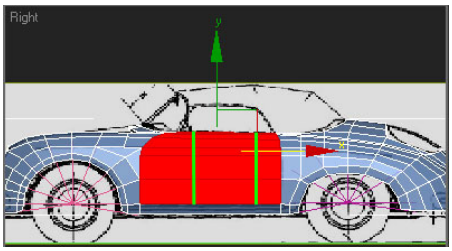


49.With those polys selected click the “Extrude” button and drag in the viewport to extrude the selected polygons inwards. Select the edges around the hole you just made and chamfer them by 0.3 or so, whatever looks good to you. Test the chamfer by smoothing the geometry to see how it looks.

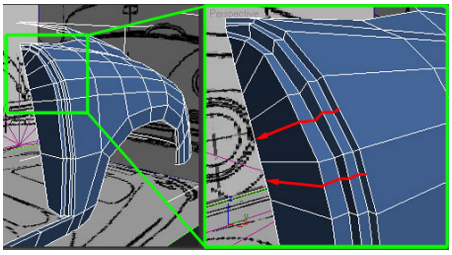


50.Well I guess things are moving along nicely

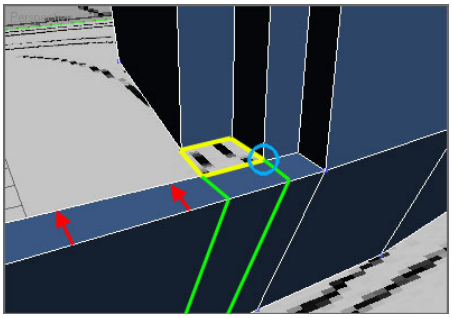
now. Now it's time for the fun part! We are going to detach the doors and start thickening out the body shell. Things are going to start moving a little faster now because we are going to be repeating the same techniques that we have been using since the beginning of this tutorial. Let's add a little more geometry to the door. Cut in the edges shown in green. You can use the "QuickSlice" tool from before to do it quickly. Select the door polygons shown in red and detach them from the main shell. Hide them so we can work on the shell without them getting in the way.



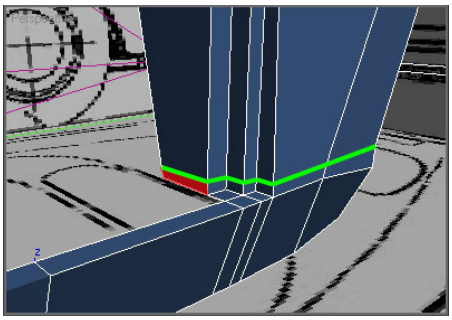
51.We need to give the door area a lip where the door would rest. You can make this easily with a couple of extrusions. This should be no probelm for you by now. Make the five extrusions shown by the red arrows and adjust vertices to get the right shape.



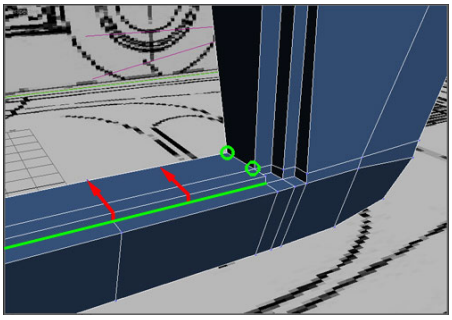
52.Zoom in to the bottom corner of the door area and make the small extrusion shown by the red arrows. Cut in the green lines and then weld in the vertices in the blue circle. Create a polygon to close the gap as shown by the yellow lines.



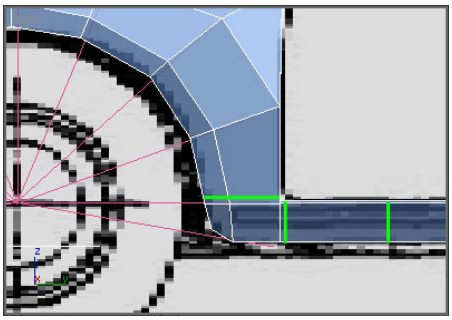
53.Make the green cut and then delete the resulting red polygon.



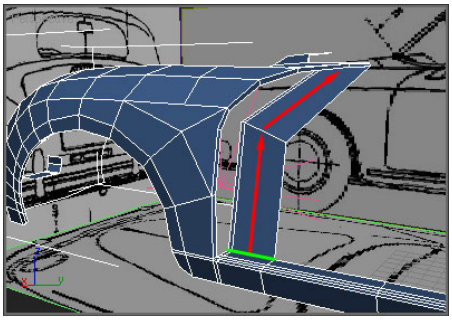
54.Extrude the green edge as shown by the red arrorws and weld the vertices in the green circles.



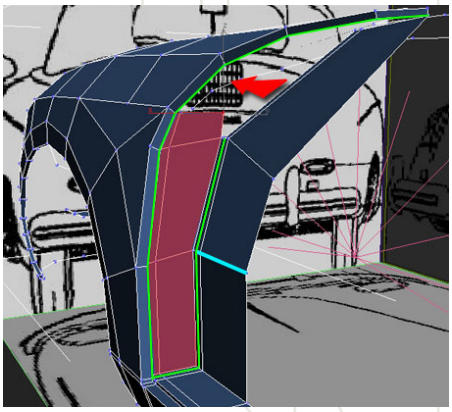
55.At the other side of the door, you need to make cuts similar to those you made at the other side. Cut in the green lines.



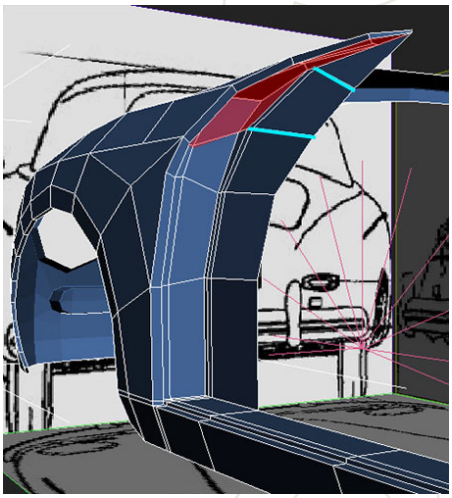
56.Extrude the green edges as shown by the red arrows.



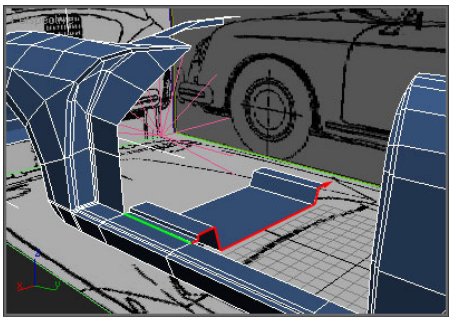
57.Now this is a bit off a jump but I think you should be able to get it. Create the cut shown in blue then select the edges shown in green and extrude them inwards in the direction of the red arrow a little distance. Create the polys shown in red with the create too we used before. You don't really have to worry too much about this area since it will be obscured by the door. However, if you are ever going to render the car with the door open, it's a good idea to model this part since it will be visible.



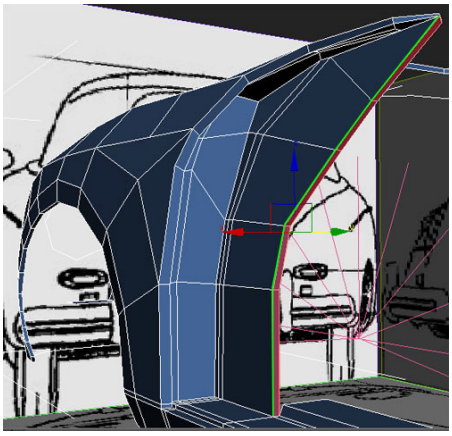
58.Now all you have to do is fill in the hole. This should be easy enough and you can do it pretty much any way you want. The way I did it was to cut in the lines in blue and then make the polys shown in red. Do it any way you see fit. As usual, make sure you tweak the vertices to get a nice shape.



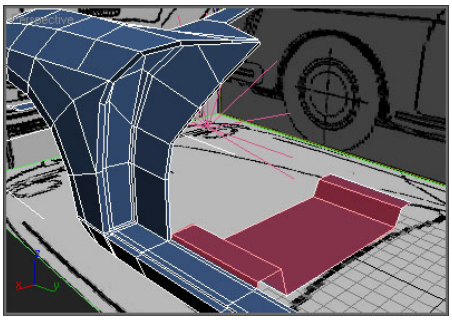
59.Now let's start into the car. Extrude the green edge a number of times as shown by the red arrow. Make sure the vertices at the center have an x-coordinate of zero to ensure that they are perfectly centered.



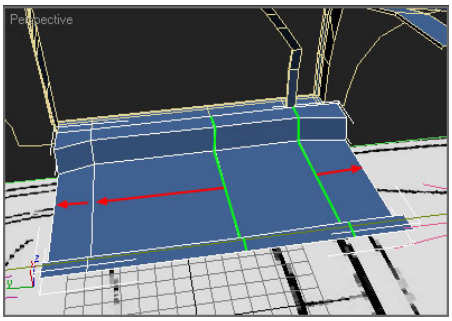
60.Extrude the green edges inwards a little to create the polys colored in red.



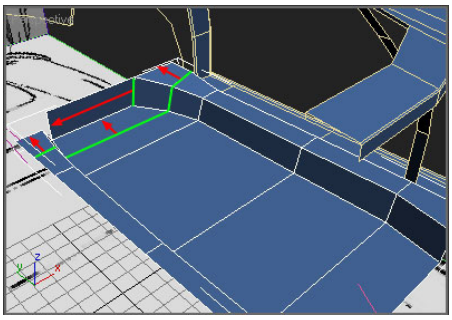
61.Select the polys that you made to the center of the car as shown (red) and detach them from the rest of the car. Disable the meshsmooth on the rest of the car so that it stays low poly. Select the detached polys.



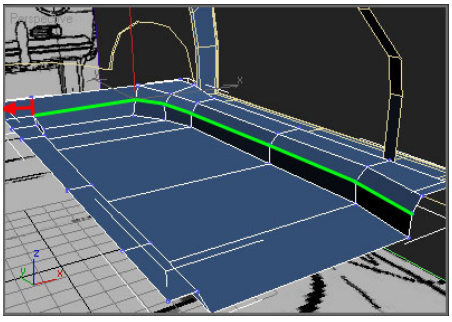
62.From the inside of the car, extrude the green edges in the directions shown by the red arrows.



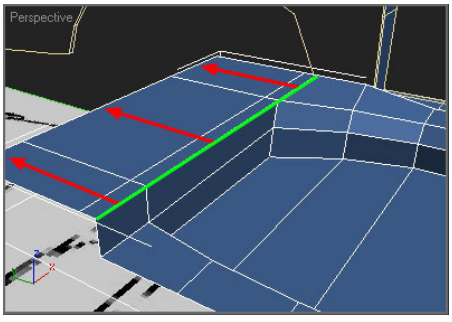
63.Going further back into the car, extrude the green edges as shown by the arrows. Don't forget to do some vertex tweaking.



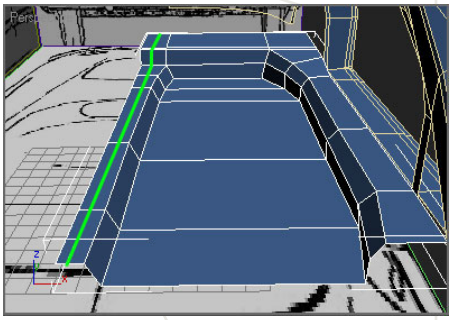
64.Make the cuts shown in green and weld any overlapping vertices. Select the red edge and extrude it to the center of the car and, again, weld any overlapping vertices.



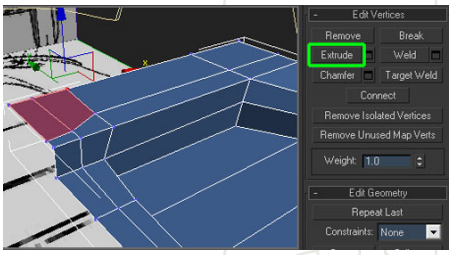
65.Select the edges shown in green and make two extrusions in the direction of the red arrows.



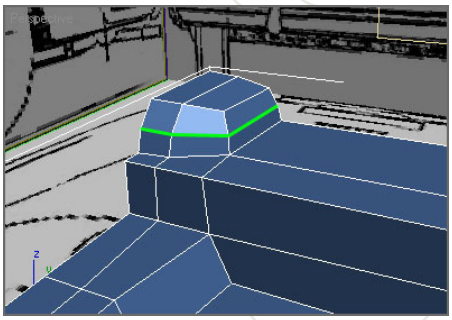
66.Cut in the green edges from the front to the back of the car. You can use "QuickSlice" to speed things up if you want.



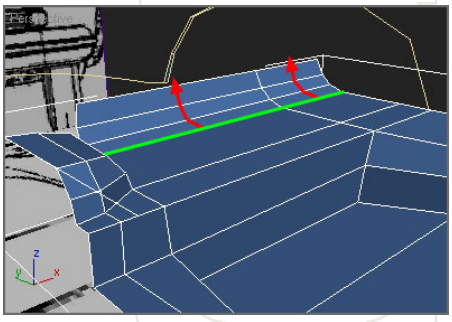
67.Rearrange vertices a little and then select the red polys and extrude them upwards.



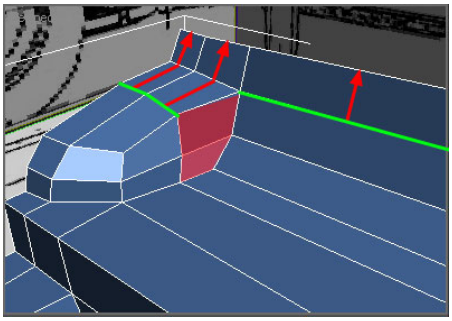
68.Make the cuts shown in green. Adjust vertices to get a nice rounded shape. This hump is the divider for the rear seat area. If you look at your reference images you will see what it looks like.



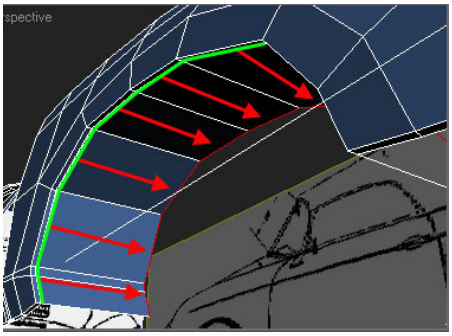
69.Select the green polys and extrude them three times as shown.



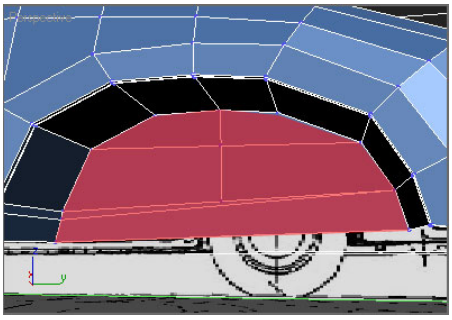
70.This next step is a bit of a jump but I'm sure you will have no problems with it. Create the polys in red then extrude the edges in green to create the shape shown. Adjust vertices etc.



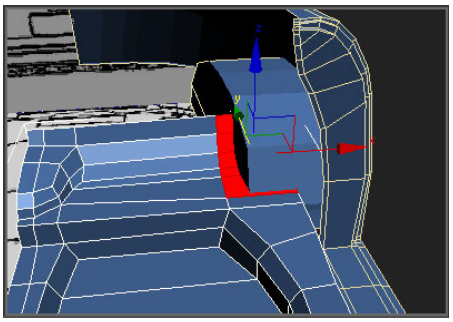
71.Now we need to add the wheel wells because they will affect the shape of the back seat area. Select the body of the car and select the edges around the wheel arch and extrude them inwards. Extrude first a small distance then extrude again all the way into the wheel well.



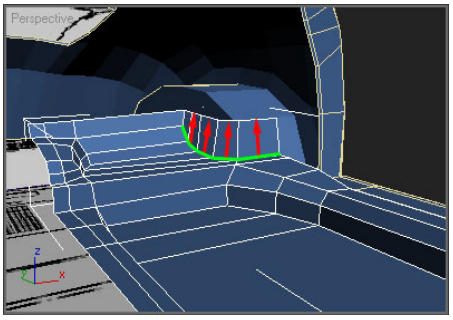
72.Now it's just a matter of closing off the wheel well. Should be easy for you at this point. Create the polys shown in red to seal off the wheel well. You can do this any way you please, it doesn't have to look like mine. Repeat the process for the front wheel arch.



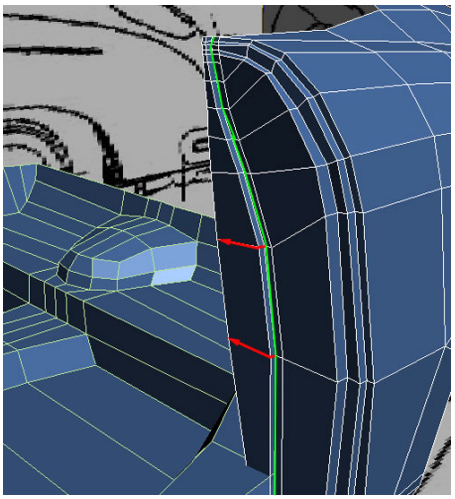
73.Now go back to the interior and you need to sculpt it around the rear wheel arch. Delete the polys shown in red as they intersect with the wheel well.



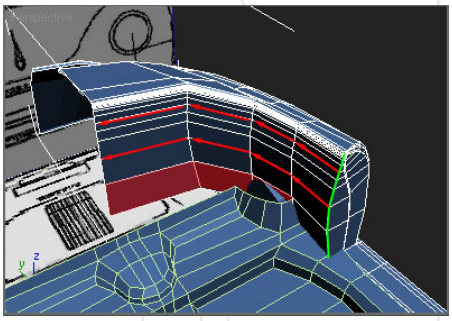
74.Extrude the green edges up as shown.



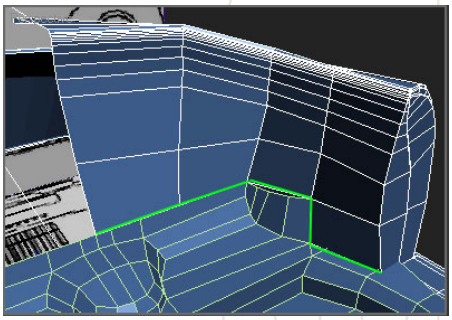
75.Now we have to add a little more to the body to get things to fit right so select the body. Select the green polys and extrude them twice as shown by the red arrows.



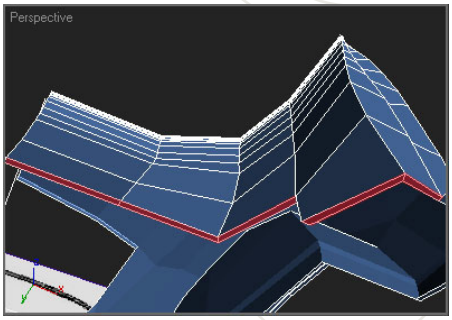
76.Now continue the extrusions around the innter edge of the car body as shown then delete the three polys shown in red. Make sure you weld any overlapping vertices.



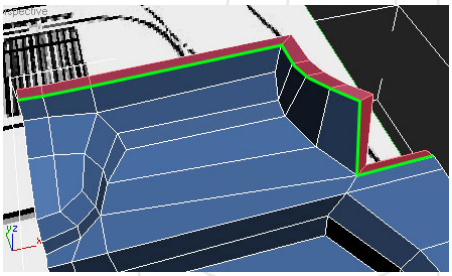
77.Time to do a bit of sculpting to get it to look right. Pull and push vertices to line up the edges shown in green with the edges on the interior. It doesn't really have to be perfect so just do the best you can. Hide the interior geometry.



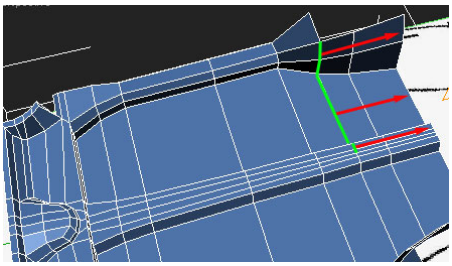
78.Select the same edges as above and extrude them inward a little to create the polys shown in red. This will give a nice lip to this area when the geometry is smoothed.



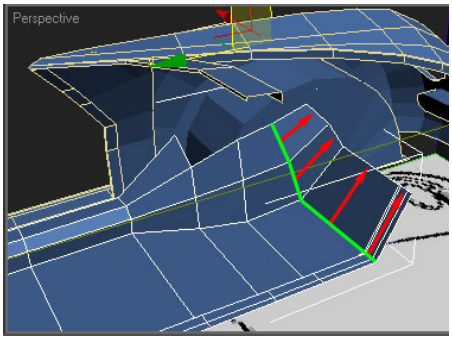
79.Now hide the body and show the interior. Select the green edges and extrude them ineards like you did earlier to create the polys shown in red.



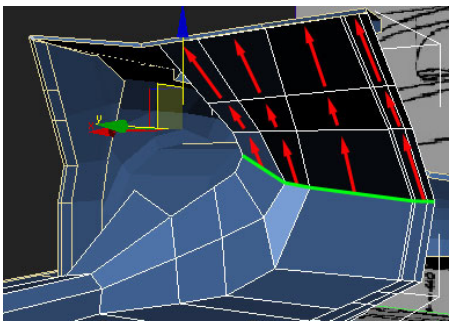
80.Let's move to the front of the interior now. Select the edges shown in green and extrude them in the direction of the red arrows.



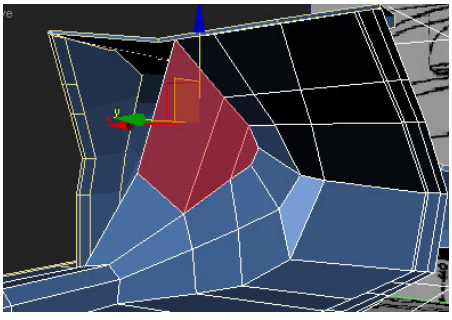
81.Continue the extrusions, this time at more an upwards angle. Adjust vertices as needed.



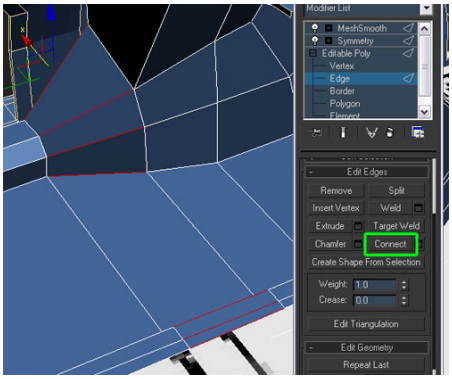
82.Continue extruding upwards to the top and line up the vertices with the body of the car.



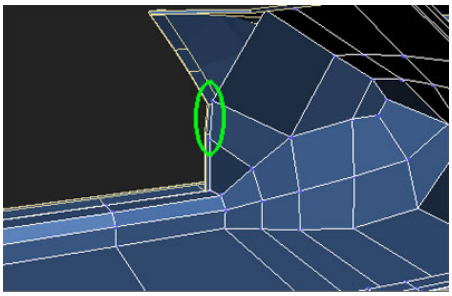
83.Create the red polygons shown.



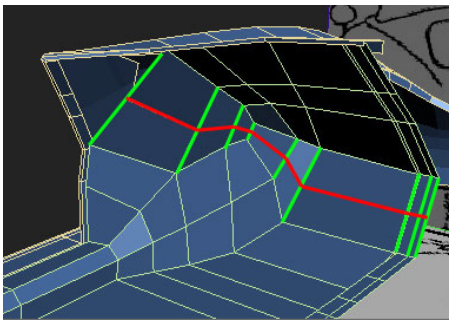
84.Select the edges shown in red and then click the "Connect" button to cut a line in through all of them.



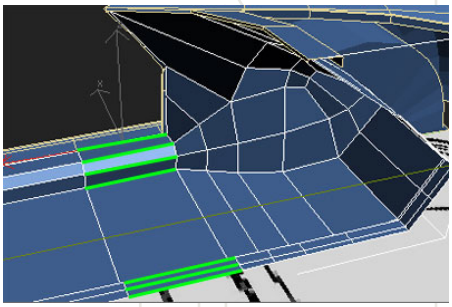
85.Move the new vertices into position as shown.



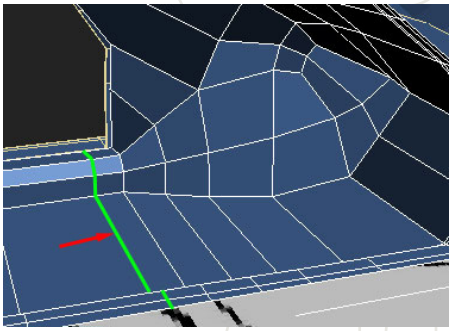
86.Select the edges shown in green and hit the "Connect" button again and the red line of edges will be created. Do some vertex tweaking to fix the shape.



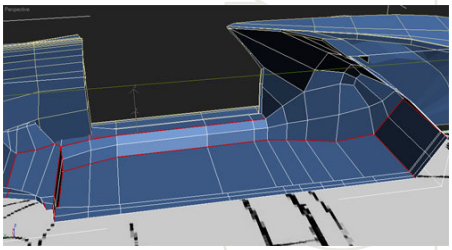
87.Select the edges shown in green and do a "Connect" the cut through them.



88.Move the resulting new edge to the position shown to add more definition to the corner area of the door.



89.Now we have to a do some chamfering to sharpen some edges. Select the edges shown and any others you think need chamfering and chamfer by a value of about 0.2 or 0.3 depending on your preference. Make sure you clean up any unnecessary vertiecs.



KARABO LEGWAILA

Continuing next month : Completing the Body.

Next Month

Joan of Arc
continuing complete monthly tutorial for Maya, Lighwave, C4D & XSI
this month part 3 : Modeling of the Accessories - The Sword & Armour Legs

Ninja Theory Studio
with Creative Director Hughes Giboire

Interviews
Franck Balson from Aligatoon Studios
James Ku & Julien J mortimer

Tutorials
The Corridor - Texturing Ancient Stone & Hospital by Richard Tilbury
Rio Grande by Andrey Yamkovoy
Porche 356 - Continuing Car Modeling Tutorial by Karabo Legwaila

Galleries
another 10 of the best Images from around the world.

PLUS
Competitons, Articles, Industry news and more.

VISIT WWW.3DCREATIVEMAG.COM FOR FULL INFORMATION AND TO PURCHASE CURRENT AND PREVIOUS ISSUES FOR ONLY $4 US!

3dcreative

galleries

Irish Skin Disease

Hugues Giboire
hugues.giboire@ninjatheory.com

Check out Hugues interview next month

Arcadia
Benjamin Leitgeb
info@selwy.com

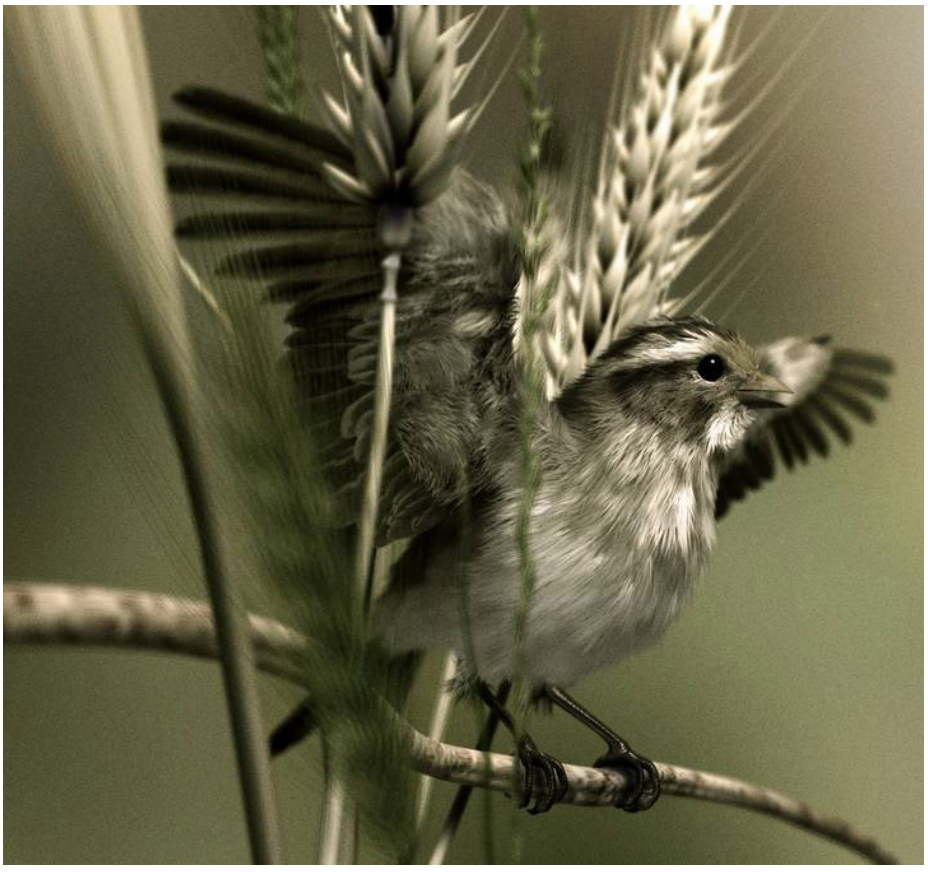
Luke
Jiri Adamec
astil@a-stil.com

Psycho Girl and the Mutant Kangaroo

Krishnamurti M. Costa
kris@antropus.com

Rio Grande
Andrey Yamkovoy
sheff@pisem.net

Dont Miss the Making of 'Rio Grande' in next months Issue!



Sparrow
Marko Milankovic
ita3d@eunet.yu

It comes a time of Death
Radoslav Zilinsky
rado83@gmail.com

Christmas Amnesty
Dave Butler
davebutler3d@hotmail.com

Aspidium
Axel Ritter
ari@onlinehome.de

The Great Room
Serge Vasiliew
caesar@cat-a-pult.com

Image 'Earphones' cuerfosy of 'elliKelli'

competition

BOXX Technologies delivers technology to the innovators in visual computing with high performance, innovative Workstations, render nodes, and customized solutions that enhance creativity and fuel innovation. This month Boxx are giving away 2 Apple IPod Mini's. They are worth $199 each and can store up to 1000 songs.

WIN!

A 'Boxx' Apple iPod Mini

All you have to do to be in with a chance of winning your own Apple IPod Mini is answer the following question:

Where does the term 'Boolean' originate?

Email your entry to competitions@zoopublishing.com including the words 'Apple Mini IPod' competition in the subject line. All entries received by 9th September will be entered into a prize draw. The two winners will be notified by e-mail.

We received over 170 entries to last months competition to win a copy of 'The Art of Rigging'. Here are the details for the 5 winners, congratulations to all!

Richard Mans, New Zealand
Mehl Silva, Canada
Sebastian Barrot, Argentina
Lucas Kloek, NetherlandsToma
Bogdan Corneliu,Romania

BOXX

Competition Sponsor www.boxxtech.com

Rules: Zoo Publishing decision is final and there are no cash alternatives. No other correspondence will be entered into. Any entry that is late, illegible, incomplete or otherwise does not comply with the rules may be deemed invalid at the sole discretion of Zoo Publishing. Your details will be held on record by Zoo Publishing but will not be passed on to 3rd parties.

ZOO PUBLISHING is a new Company, publishing downloadable online magazines. It is based in the West Midlands in the UK. Zoo currently produces two online downloadable magazines, 3dcreative and 2dartist. Zoo's intention is to make each issue as full of great articles, images, reviews, interviews, images and tutorials as possible. If you would like more information on Zoo Publishing or It's magazines, or you have a question for our staff, please use the links below.

www.zoopublishing.com > www.3dcreativemag.com > www.2dartistmag.com

Editor > Ben Barnes > ben@zoopublishing.com
Assistant Editor > Chris Perrins > chris@zoopublishing.com
Marketing > Kelly Payne > kelly@zoopublishing

PARTNERS

If you have a CG Community website, and would be interested in reselling 3dcreative or 2dartist magazine please contact

kelly@zoopublishing.com

or visit
http://www.3dcreativemag.com

3dcreative
is supported by: